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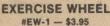
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POSTERTECHNIQUES

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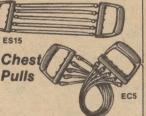
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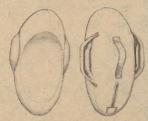
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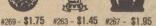
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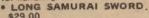


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#### EDITORIAL

#### **COMMENT ON THE CONTENTS**

In this second monthly issue of FIGHTING STARS, every reader should find something to satisfy his particular interest among the various in-depth feature articles, news items, film reviews, columns and departments.

This month's cover story, "The Ultimate Tribute," profiles Alan Meyer, a karateka whose performances send chills down the spines of fans of the late superstar Elvis Presley. When Alan first heard Presley's crooning, at age seven, he describes the experience as the "first time" he was "really happy." Today the 27-year-old, who bears an amazing resemblance to Presley on stage, wows audiences in Las Vegas with his performances, commanding the incredible salary of \$50,000 a week, which may soon increase.

As in the past, Bruce Lee forms an integral part of this month's FIGHTING STARS. The article "Bruce Lee" is excerpted from the book The Complete Martial Arts Catalogue, co-authored by John Corcoran and Emil Farkas. Written in question-and-answer format, this informative and interesting excerpt deals with little-known facts regarding the Little Dragon. Readers will learn of Bruce's unpublicized television appearances, which type cars he preferred to drive, what salary producer Raymond Chow paid Bruce for his first films and numerous other aspects of his life.

In addition, "Martial Arts in Television and Movies" is excerpted from the catalogue. Following the same format, the authors deal with the use of martial arts in television and films, martial arts stars and celebrities proficient in martial arts

As promised in the last issue, FIGHTING STARS concludes its two-part feature, "Breaking into Hollywood." "You, Too, Can Attain Superstardom" contains much useful information for "breaking into" the film industry. Several martial arts actors answer the following questions: How does one develop acting ability? Must would-be actors join the Screen Actors Guild and/or retain an agent? Is martial arts ability an asset? Can special qualities or talents facilitate one's career? And what advice do these stars offer?

In a similar vein, martial artists Jason Lau and Leonard Galiza are applying their martial arts expertise to films. And the articles "A Sifu for All Seasons" and "Mighty Mouse of Martial Arts" outline their progress.

For a preview of 1978 martial arts and action/adventure films, see this issue's Films Department. The "Film Preview" indicates that this year will be wholly satisfying for action film buffs.

Don't miss it.

Conside S. Schingo

CONNIE L. SCHIMPFF



ABOUT THE COVER: This issue's cover story introduces Alan Meyer, a Black Belt and entertainer who has his own special way of paying tribute to the late Elvis Presley. Alan's the highest paid Elvis performer -read on to find out why and how he attained such notability. Photo of Alan Meyer courtesy of A. Phrogg Agency.

VOL. V, NO. 2. May '78

THE ULTIMATE TRIBUTE. Alan Meyer tells why his Elvis Presley

BREAKING INTO HOLLYWOOD. PART TWO. Want to be a movie stars developed the acting ability that helps land choice parts - what to do and what not to do.

BRUCE LEE. Authors John Corcoran and Emil Farkas shed light on little-known details about Bruce in Complete Martial Arts Catalogue.

#### **DEPARTMENTS**

- CALENDAR 6
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- 48 **FAVORITE MARTIAL** ARTIST DRAWINGS

MARTIAL ARTS IN TELEVISION AND MOVIES. Authors Farkas and Corcoran answer questions about your favorite martial artists in the entertainment world.

A SIFU FOR ALL SEASONS, Meet actor and kung fu master Jason Lau who reveals why versatility is the key to a martial arts career.

'MIGHTY MOUSE' OF MARTIAL ARTS. Leonard Galiza shows why he doesn't have to be afraid of anyone . . . or anything.

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## CALENDAR

- FEB. 26—1978 FU-JOW PAI ALL-STYLE MARTIAL ARTS MIDDLE-WEIGHT FULL CONTACT OPEN CHAMPIONSHIP, For information contact Fu-Jow Pai Federation, 145 Canal St., New York, NY 10002. Ph: (212) 966-1887.
- FEB. 26—PITTSBURGH KARATE CHAMPIONSHIPS. New Kensington Holiday Inn, New Kensington, PA—18 miles East of Pittsburgh. For information contact Frank Caliguri, 1719 5th Ave., Arnold, PA 15068. Ph: (412) 335-9300.
- MARCH 4—CALIFORNIA STATE KARATE CHAMPIONSHIPS. Oakland Auditorium, 10th & Fallon, Oakland, CA. For Information contact Tom Schlesinger, Ph: (209) 951-1794, or Steve LaBounty, Ph: (415) 441-3804. For entry blanks write Tom Schlesinger, 6835 Stonewall, Stockton, CA 95209.
- MARCH 4-S. HENRY CHO'S 14TH ANNUAL ALL-AMERICAN OPEN KARATE, TAE KWON DO, KUNG-FU CHAMPIONSHIP TOURNAMENT. Felt Forum of Madison Square Garden, New York City, NY. For information contact S. Henry Cho, 139 East 56th St., New York, NY 10022. Ph: (212) 832-1660.
- MARCH 4-NATIONAL MARTIAL ARTS CHAMPIONSHIPS. Butler High School, Huntsville, AL. For information contact Ki Chon Choi, 2009 Blue Bird Dr., Huntsville, AL 35805. Ph: (205) 536-5681 or 837-6440.
- MARCH 4—CANADA VS UNITED STATES KICKBOXING TEAM CHAMPIONSHIPS. (Jeff Smith's Washington team vs a Canadian team.) Chateau Laurier Hotel Ballroom, Ottawa, Ontario. For information contact T.S.S. Promotions Inc., 283 Montreal Rd., Ottawa, Ontario Canada K1L 6C2. Ph: (613) 746-5402.
- MARCH 5-SAN FERNANDO VALLEY OPEN KARATE CHAMP-IONSHIPS. For information contact Unified Martial Arts Association, 11961 Cometa Avenue, Pacolma, CA 91331. Ph. (213) 899-1023.
- MARCH 5-3RD ANNUAL ALL NORTHEAST OPEN JUDO TOUR-NAMENT. Enrico Fermi High School, Enfield, CT. For information contact Art Dobosz, 384 Taylor Rd., Enfield, CT. Ph. (203) 749-2514.
- MARCH 10-12—KAMISHIN RYU JU-JUTSU WEEKEND. BUSHI-DOKAI DOJO. For information contact Tony Annesi, 5 Main Street, Natick, MA 01760. Ph: (617) 655-6535.
- MARCH 11—DARYL STEWART'S 2ND ANNUAL MIDWEST KARATE CHAMPIONSHIPS. Nessier Civic Center, 2010 5th Ave., North, Texas City, TX. For information contact Linda Stewart, No. 22—19th Ave. North, Texas City, TX 77590. Ph: (713) 945-3224.
- MARCH 11—CREASY ISSHIN-JUKU/SHITO-RYU INVITATIONAL AMATEUR SPORT KARATE TOURNAMENT. Wilmington YMCA Gymnasium. For information contact Pamela Weaver, P.O. Box 3062, Wilmington, NC 28401. Ph: (919) 763-0529 or 762-3357.
- MARCH 18—THE 6TH D.W. KANG'S MID-AMERICA TAEKWON-DO KARATE CHAMPIONSHIPS. Memorial High School Gym, 5840 S. Hudson, Tulsa, OK. For information contact Kang's TaeKwon-Do School, 4828 South Memorial Drive, Tulsa, OK 74145. Ph: (918) 663-9404.
- MARCH 18—YOUNGSTOWN KARATE CHAMPIONSHIPS. For information contact Barbara Niggel, 142 E. Water St., Loweliville, OH 44436. Ph: (216) 536-8996, or Frank Caliguri, 1719 5th Avenue, Arnold, PA 15068. Ph: (412) 335-9300.
- MARCH 18-10TH CONNECTICUT STATE REGIONAL KARATE CHAMPIONSHIP. Kosciuszko Junior High School, 140 Elm St., Enfield, CT. For information contact Lewis Lizotte, 6 Somerset Lane, Somers, CT 06071. Ph: (203) 749-2517.
- MARCH 18—5TH ANNUAL PENN STATE KARATE TOURNA-MENT. State College Senior High Gymnasium, Penn State University, State College, PA. For information contact V. McLaughlin, 1000 Plaza Drive 109A, State College, PA 16801, or K. Henry, 120 Honeysuckle Drive, Boalsburg, PA 16827.
- MARCH 18-10TH CONNECTICUT REGIONAL KARATE CHAMP-IONSHIP, Koscluszko Junior High School, 140 Elm Street, Enfield, CT. For information contact Lewis Lizotte, 6 Somerset Lane, Somers, CT 06071. Ph: (203) 749-2517.
- MARCH 19—MERCY COLLEGE OPEN KARATE CHAMPIONSHIP. U.S.K.A. Mercy College of Detroit, 8200 W. Outer Drive, Detroit, MI 48219. For information contact Student Activities Office, Ph: (313) KE 1-7820, ext. 209, or Mary Amelotte, 25018 Acacia, Southfield, MI 48034. Ph: (313) 356-6346.

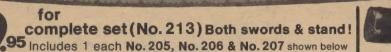
- MARCH 19—6TH PRAIRIE STATES KARATE AND KUNG FU CHAMPIONSHIPS. Abe Lincoln Gym, Kankakee, IL. For information contact Burley Wagner, 1289 N. Armour Rd., Bourbonnais, IL 60914. Ph. (815) 939-1962.
- MARCH 25—3RD ANNUAL BUCKEYE STATE KARATE GRAND CHAMPIONSHIPS. Washington C.H. Ohio, Miami-Trace High School Gym. Contact Al Conaway, Lyndon, OH 45649. Ph. (513) 981-4424.
- APRIL 1—KRANE MASS. STATE REGIONAL KARATE CHAMPION-SHIP, Revere High School, Revere, MA. For information contact John Dee, 80 Reed Ave., Everett, MA 02149. Ph: (617) 387-2242 or (617) 581-5160.
- APRIL 1—3RD EASTERN INTERCOLLEGIATE KARATE-DOH CHAMPIONSHIP. For information contact H. Hamada, Dept. H.P.E., O.D.U., Norfolk, VA 23508.
- APRIL 1—ROGER CARPENTER'S 12TH ANNUAL KARATE CHAM-PIONSHIPS. Friends University Gym, 2401 University, Wichita, KS. For information contact Roger Carpenter, Kansas Karate Institute, 4900 E. Pawnee, Wichita, KS 67218. Ph. (316) 684-5321.
- APRIL 1—THE BATTLE OF NASHVILLE, McGavock High School Gym (near Opryland). For Information contact Roy Hinkle, 3209 Nolensville Rd., Nashville, TN 37211. Ph: (615) 833-1155.
- APRIL 1—4TH ANNUAL SOUTH TEXAS UNITED KARATE COM-PETITION. City of Bellaire Gym, 7001 5th St./Laurel, Houston, TX. For information contact Asian Import Co., Ph: (713) 526-1246 or Mike Arnold 495-2564.
- APRIL 2—KRANE STATE REGIONAL. For information contact John Dee, 80 Reed Ave., Everett, MA 02149. Ph: (617) 387-2242 or (617) 581-5160.
- APRIL 6-8—4TH NATIONAL AAU TAE KWON DO CHAMPION-SHIPS, Washington, D.C. Tournament Director: Dong Ja Yang. For further information contact Ken Min, 103 Harmon Gymnasium, Univ. of Calif., Berkeley, CA 94720. Ph: (415) 642-7100.
- APRIL 7-9—SHOTOKAN KARATE WEEKEND. BUSHIDOKAI DOJO. For Information contact. Tony Annesi, 5 Main St., Natick, MA 01760. Ph: (617) 655-6535.
- APRIL 8-8TH NORTHEASTERN OPEN KARATE CHAMPION-SHIPS, Saxe Junior High School Gym, South Ave., New Canaan, CT. For Information contact Edward A. Brown, Isshinryu Karate Dojo, 29 Parade Hill Rd., New Canaan, CT 06840. Ph. (203) 966-3363.
- APRIL 8—HOWARD UNIVERSITY AAU INVITATIONAL TAE KWON DO CHAMPIONSHIP. Howard University, Washington, D.C. For Information contact Prof. Dong Yang, John Burr Gymnasium, Howard University, Washington, D.C. 20059. Ph: (202) 636-7154.
- APRIL 8—2ND ANNUAL GARDEN STATE OPEN KARATE CHAM-PIONSHIPS, Pennsauken High School, Pennsauken, New Jersey. For information contact Mr. Ki Yun Yi, Ph: (609) 848-2333 or (609) 663-6330. Yi's Karate Institute, 837 Mantua Ave., Woodbury, NJ.
- APRIL 8-9-4TH NATIONAL AAU TAE KWON DO CHAMPION-SHIPS, Howard University, Washington, D.C. For information contact Prof. Dong Yang, John Burr Gymnasium, Howard University, Washington, D.C. 20059. Ph: (202) 636-7154.
- APRIL 8-9—U.S. TEAM TRIALS PAN-AM TAE KWON DO CHAMPI-ONSHIPS. Howard University, Washington, D.C. For information contact Prof. Dong Yang, John Burr Gymnasium, Howard University, Washington, D.C. 20059. Ph. (202) 636-7154.
- APRIL 9—THE FIRST PKA EASTERN REGIONAL CHAMPION-SHIPS, Rhodes-on-the-Pawtuxet, Cranston, RI. For information contact George Pesare, 450 Branch Ave., Providence, RI 02904. Ph: (401) 272-8929 or Chuck Merriman, 306 State Street, New London, CT. Ph: (203) 442-1930.
- APRIL 9—ALL KARATE KUNG-FU OPEN OF NORTHERN OHIO, Old West End Jr. High, corner Central Ave. and Collingwood Blvd. Take Collingwood Exit off 1-75. For information contact Dan Ishmael Omar, 1944 Parkdale Dr., Toledo, OH 43607. Ph. (419) 531-2094.
- APRIL 16—CIRCLE 500 KARATE CHAMPIONSHIPS/USKA NAMA. Maximum point tournament. Melody Skateland, 5101 W. Washington St., Indianapolis, Indiana. Plus Bill Wallace vs Bob Jarrett in an exhibition match. For information contact Karl Liese, 4412 W. Washington, Indianapolis, Indiana 46241. Ph. (317) 243-7829.

- APRIL 22—AJA NATIONAL FREESTYLE JU-JITSU TOURNAMENT—WESTERN REGION. For Information contact AJA, P.O. Box 4372, Burbank, CA 91503.
- APRIL 23—2ND AZALEA FESTIVAL INTERNATIONAL KARATE CHAMPIONSHIP. For information contact H. Hamada, Dept. H.P.E., O.D.U., Norfolk, VA 23508.
- APRIL 29—HAMZY'S 16TH CONNECTICUT KARATE TOURNEY, Torrington, CT, Y.M.C.A. For information contact Hamzy School of Self-Defense, 206 South Main St., Torrington, CT 06790. Ph: (203) 489-9759 nightly between 7:00—9:00 P.M.
- MAY —2ND NORTH AMERICAN TAE KWON DO CHAMPION-SHIPS. Mexico City, Mexico. Tournament Director: David Moon. For further information contact Ken Min; 103 Harmon Gymnasium, University of California, Berkeley, CA 94720. Ph: (415) 642-7100.
- MAY 6—THE 12TH ANNUAL NORTHEAST OPEN KARATE CHAM-PIONSHIPS, Hamburg Fieldhouse North of Reading. For information contact George A. Dillman, 126 North 5th St., Reading, PA 19601. Ph: (215) 376-3337 or his home at (215) 373-3003.
- MAY 7—SAN FRANCISCO, OAKLAND WORLD KARATE, KUNG-FU CHAMPIONSHIPS. Oakland Auditorium, 10 Tentri St., Oakland, CA. Presented by Karate Ways. For information contact Mr. Bicksler, Ph: (415) 574-1345, or Mr. Meyer, Ph: (408) 446-2420. (Open Amateur Competition.)
- MAY 7-KRANE STATE REGIONAL. For information contact John Dee, 80 Reed Ave., Everett, MA 02149. Ph: (617) 387-2242 or (617) 581-5160.
- MAY 7—COACHELLA VALLEY OPEN KARATE CHAMPIONSHIPS. For information contact Freddle Cruz, 83-050 Emerald Ave., Indio, CA 92201. Ph: (714) 347-2526.
- MAY 7-3RD EAST COAST J. PARK'S OPEN PRO-AM TAE KWON-DO, GUNG-FU, KARATE CHAMPIONSHIP. Central Y, Chestnut Street, Speld, MA. For information contact Mike Wollmershauser, Ph: (413) 734-4018. CT: Chuck Merriman, Ph: (203) 442-1930. NYC: Jung Park, Ph: (212) 626-9130. DC: Jeff Smith, Ph: (202) 872-1000. TN: Bill Wallace, Ph: (901) 454-2805.
- MAY 7-5TH ANNUAL SAN DIEGO COUNTY MARTIAL ARTS ALLIANCE KARATE CHAMPIONSHIPS. Oceanside High School, Mission Ave. and I.S. 5, Oceanside, CA. For information contact Ted Mason, 206 N. Freeman, Oceanside, CA. Ph: (714) 729-2828.
- JUNE 1—TRITHLON (Kyuk Ki Do-Combined Self-Defense) CHAMPI-ONSHIPS. 1st Round—Tae Kwon Do and Karate; 2nd Round— Wrestling, Judo and Hapkido Throwing Techniques; 3rd Round— Judo and Hapkido Grappling or Mat Techniques. 185 Harmon Gymnasium, University of California, Berkeley, 6 p.m. For further information contact Ken Min, 103 Harmon Gymnasium, Univ. of Calif., Berkeley, CA 94720. Ph. (415) 642-7100.
- JUNE —PEEWEE KARATE CHAMPIONSHIP AND THE ALL-WOMEN PRO-AM KARATE CHAMPIONSHIPS. Held the first Sunday of each June. For Information contact Solomon Kaihewalu, Ph: (714) 538-8277 or 637-6454. 1732 No. Tustin, Orange, CA 92667.
- JUNE 3—AJA ALL MARTIAL ARTS CLINIC. For information contact AJA, P.O. Box 4372, Burbank, CA 91503. Send stamped self-addressed envelope.
- JUNE 3—9TH ANNUAL U.C. OPEN TAE KWON DO CHAMPION-SHIPS. 100 Harmon Gymnasium, Univ. of Calif., Berkeley, CA. For further information contact Ken Min, 103 Harmon Gymnasium, Univ. of Calif., Berkeley, CA 94720. Ph: (415) 642-7100.
- JUNE 11—KRANE STATE REGIONAL. For information contact John Dee, 80 Reed Ave., Everett, MA 02149. Ph: (617) 387-2242 or (617) 581-5160.
- JUNE 18—GOLDEN WEST OPEN KARATE CHAMPIONSHIPS. San Fernando High School Gymnasium. For Information contact Roberto Martinez, 11961 Cometa Avenue, Pacoima, CA 91331. Ph: (213) 899-1023.
- JUNE 24—FORT WORTH NATIONAL PRO-AM KARATE CHAMPI-ONSHIPS. Tarrant County Convention Center, 1111 Houston St., Fort Worth, TX. For information contact Roy Kurban, 928 N. Collins, Arlington, TX 76011. Ph. (817) 461-3471.
- JULY 8-MICHIGAN ALL-STYLES OPEN KARATE TOURNAMENT. Dearborn High School, W. Outer Dr. just North of US-12. For information contact Ibraham Ahmed, 7490 Mettetal St., Detroit, MI 48228. Ph: (313) 581-5233.
- JULY 8-10TH ANNUAL CAPT. WEBER DAYS KARATE CHAMPI-ONSHIPS. Stockton Civic Auditorium, Stockton, CA. For information contact Leo Fong or Ron Marchini, P.O. Box 1961, Stockton, CA 95201. Ph: (209) 477-3139 or 478-0371.
- JULY 15—FRED HAMILTON'S DECATHLON PRELIMINARIES. Fred Hamilton's Shotokan Karate School, 89-12 163rd St., Jamaica, NY 11432. For Information contact Master Frederick J. Hamilton, P.O. Box 32285, Jamaica, NY 11431. Ph: (212) 523-8844 or (212) 526-9371:

- JULY 15-1978 ISSHINRYU GRAND NATIONALS KARATE CHAM-PIONSHIP, Highpoint Motor Inn, Chicopee, MA. For information contact Lewis Lizotte, 6 Somerset Lane, Somers, CT 06071. Ph: (203) 749-2517.
- JULY 16—FRED HAMILTON'S ALL DOJO KARATE, KUNG-FU, DECATHLON AND BATTLE OF THE ZODIAC TOURNAMENT. Rochdale Village Community Center, 137th Ave. off New York Blvd., Jamaica, NY. For Information contact Master Frederick J. Hamilton, P.O. Box 32285, Jamaica, NY 11431. Ph: (212) 523-8844 or (212) 526-9371.
- JULY 16-22—6TH ANNUAL NATIONAL KARATE AND JIU-JITSU UNION CAMP. Chowan College, Murfreesboro, NC. For information and application contact Toby Lewis, P.O. Box 1331, Elizabeth City, NC 27909. Ph: (919) 338-2404 or 338-3478.
- JULY 22-8TH ANNUAL OHIO OPEN KARATE TOURNAMENT. Fostoria Senior High School, Park St., Fostoria, OH. For information contact Michael R. Patton, Rt. 1, Mott Rd., Carey, OH 43316. Ph: (419) 396-7431 or 396-7861.
- JULY 22—8TH ARMED FORCES OPEN KARATE CHAMPIONSHIPS. Serramonte High School, Daly City, CA. For information contact President Jerome Reitenbach, 6000 Mission St., Daly City, CA 94014. Ph: (415) 992-3939.
- JULY 22-23—1978 NATIONAL KARATE CHAMPIONSHIPS. Hackensack High School, First and Beech Sts., Hackensack, NJ. For Information contact Mr. Jerry Thomson, 50 Manchester Ave., North Haledon, NJ 07508. Ph: (201) 427-2522, or Mr. Al Santucci, 118 Broadway, Hillsdale, NJ. Ph: (201) 666-3550.
- JULY 23—KRANE STATE REGIONAL. For information contact John Dee, 80 Reed Ave., Everett, MA 02149. Ph: (617) 387-2242 or (617) 581-5160.
- AUG. 14-20—LIN KUNG-FU, TAI-CHI AND WEAPONS 5TH ANNUAL TRAINING CAMP. Buffalo Gap Camp in the Appalachian Mountains. For information contact Willy Lin, c/o Lin Kung Fu School, 6119 Georgia Ave., Washington, D.C. 20011. Ph: (202) 291-4000.
- SEPT. 3—DESERT EMPIRE OPEN KARATE CHAMPIONSHIPS. College of the Desert. For information contact Freddie Cruz, 83-050 Emerald Ave., Indio, CA 92201. Ph: (714) 347-2526.
- SEPT. 10—KRANE STATE REGIONAL. For information contact John Dee, 80 Reed Ave., Everett, MA 02149. Ph: (617) 387-2242 or (617) 581-5160.
- SEPT. 23-4TH VIRGINIA PRO-AM KARATE CHAMPIONSHIP. For information contact H. Hamada, P.O. Box 1191, Williamsburg, VA 23185.
- SEPT. 24—SAN FRANCISCO, OAKLAND INTERNATIONAL KARATE, KUNG-FU CHAMPIONSHIPS. Oakland Auditorium, 10 Tenth St., Oakland, CA. Presented by Karate Ways. For information contact Mr. Bicksler, Ph. (415) 574-1345, or Mr. Meyer, Ph. (408) 446-2420.
- OCT. 22—INTERNATIONAL UNIFIED MARTIAL ARTS "FIGHT-ING EXPO." San Fernando High School Gymnasium. For information contact Roberto Martinez, 11961 Cometa Ave., Pacoima, CA 91331. Ph: (213) 899-1023.
- OCT. 22—KRANE STATE REGIONAL. For information contact John Dee, 80 Reed Ave., Everett, MA 02149. Ph: (617) 387-2242 or (617) 581-5160.
- OCT. 27-29—3RD NATIONAL COLLEGIATE TAE KWON DO CHAMPIONSHIPS. 100 Harmon Gymnasium, Univ. of Calf., Berkeley, CA. For Information contact Ken Min, 103 Harmon Gymnasium, Univ. of Calif., Berkeley, CA 94720. Ph: (415) 642-7100.
- NOV. —WINTERS SOUTHERN CALIFORNIA KARATE CHAMPI-ONSHIPS. Held each first Sunday of each November. For information contact Solomon Kalhewalu, Ph: (714) 538-8277 or 637-6454, or 1732 N. Tustin, Orange, CA 92667.
- NOV. 5-4TH OLD DOMINION UNIVERSITY KARATE CLASSIC CHAMPIONSHIP. For information contact H. Hamada, Dept. H.P.E., O.D.U., Norfolk, VA 23508.
- DEC. 3—GOLDEN WEST OPEN KARATE CHAMPIONSHIPS. San Fernando High School Gymnasium. For information contact Roberto Martinez, 11961 Cometa Ave., Pacoima, CA 91331. Ph: (213) 899-1023.
- DEC. 3-KRANE STATE REGIONAL. For information contact John Dee, 80 Reed Ave., Everett, MA 02149. Ph: (617) 387-2242 or (617) 581-5160.

This section is provided as a service to all readers. Due to our printing deadline, all information must be received at our editorial offices (1845 W. Empire Ave., Burbank, CA 91504) at least three months in advance.

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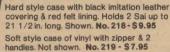
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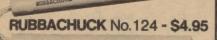
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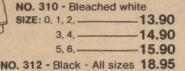
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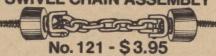
Length= chain+swivel

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50C EACH

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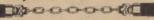
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## REMOTION

#### "Terrific" Winter '78 Issue

The Winter '78 issue was terrific! This issue has launched FIGHTING STARS magazine into 1978, successfully as always.

I enjoyed the articles on David Carradine, Leo Fong and Ed Parker. They were very interesting and informative. I also was surprised to see film reviews on Sonny Chiba's Champion of Death, which was a really great movie, and Tan Tao-Liang's Dynasty, another movie which was fun watching.

In the latter movie mentioned, you might be thinking I made a mistake, but it's no mistake. To clear the air, Tan Tao-Liang is also Bobby Ming. Bobby Ming starred in Angela Mao's The Himalayan and Don Wong's The Hot, The Cool and The Vicious. He also starred in his own movie, entitled Countdown in Kung Fu.

I would like to add to the review of Champion of Death two of my findings. One is that, in reading about Musashi Miyamoto, Chiba learns of a strategy for attack. On the day of the fight, Chiba applies himself to samurai Miyamoto's strategy by hiding in the tall grass and preparing for the kill. Secondly, Chiba's student was portrayed by his younger brother, Jiro.

There was a Sonny Chiba movie entitled, *The Killing Machine*. I would like to know if a film review was made on it. If not, I, as well as fans of Chiba, would appreciate a film review on it.

Thanks and good bye.

Darrell K. Higa Honolulu, HI

Sonny Chiba's film, The Killing Machine, was not reviewed by FIGHTING STARS.

#### **Presley Fan**

Are there two issues of FIGHTING STARS which contain stories on the late Elvis Presley? My friend told me there were two.

The only FIGHTING STARS I have which contains a story on Elvis since his death is "Elvis" Passions — Music and

Karate," Number 47479. Please let me know how many magazines have been published which contain stories on the late Elvis since his death.

Chuck Pettignano New York, NY

The article you are referring to appears in the Feb. '78 issue of FIGHT-ING STARS and is the only story we have published about Elvis since his death. However, the Apr. '76 issue of FIGHTING STARS (Vol. 3, No. 2) contains the article "Elvis Presley's Staunchest Defender," which profiles the late superstar's bodyguard, Red West. In addition, this month's cover story profiles Alan, a karateka whose physical presence and stage performances strike an uncanny resemblance to the late Presley.

#### "Bless You, FIGHTING STARS"

It is so good to see you back in my mailbox where you belong! I was so excited when you returned that is has taken me this long to calm down enough to write to you. And the first thing I'd like to say is, bless you, FIGHTING STARS!

Secondly, I've seen Kentucky Fried Movie and all I can say is, give us more Evan Kim -- he is simply fantastic in the "Fistful of Yen" segment! His imitation of Bruce is good enough to raise goosebumps on my arms and tears in my eyes. I would like to urge all of Bruce's fans to see this film as soon as possible. I know they won't be disappointed in this part of the film no matter how they might feel about the rest of it. Yes, I loved "Fistful of Yen" and Bong Soo Han and most of all I loved Evan Kim! And from now on every time I hear "Over the Rainbow," I'll think of Bruce going back home to Kansas and consulting with his dentist to see how he can make his teeth more attractive.

Lastly, in your editorial (Feb. '78) you assured all of us Bruce Lee fans that you will continue to interview people who have been closely associated with Bruce. Well, how about Mr. Jesse Glover of Seattle, Washington, who was Bruce's first student and later his assistant in-

Continued on page 65

## MAKE CONTACT

#### BRUCE LEE CORRESPONDENTS

Kevin Pacelli age 20 49 Maltby St.

New Haven, CT 06513

"Would like to write to anyone interested in Bruce Lee, weaponry and all martial arts films."

Greg Wallace age 16 322 E. 14th St.

Lockport, IL 60441

"Interested in Bruce Lee, jeet kune do, nunchaku and ninja."

Calvin Woodward 2710 Lawerence Ave. Toledo, OH 43610

Daniel J. Michaud age 23 33 Louise Court New Britan, CT 06051

Janice Whipkey 22503 Marbella Ave. Carson, CA 90745

Jeremy Brantley age 10 Rt. 2, Cherry Mtn. Rd. Hayesville, NC 28904

"Someone who has a paperback copy of Enter the Dragon."

Luis Cordova No. 953

Rio Piedras, PR 00924

"All fans interested in joining the Bruce Lee Worldwide Fan Club will receive a free membership card."

Oshannah Thundercloud 504 Howard Street, Apt. 2 Bridgeport, OH

"Want a pen pal to write to who is interested in Bruce Lee and kung fu. I want to make friends."

Mr. Gary Lee 13948 Ardmore Detroit, MI 48227

#### OTHER INTERESTS

Joe Coelho age 22 680 Lawerence, No. 16 Eugene, OR 97401

"Before coming to Oregon, drop us a letter so we can get together and spar and exchange ideas and techniques."

Cecile E. Bowler 45 Elmwood Rd.

Winchendon, MA 01475

"Karate, judo or judisa and any new techniques."

Pong Hui Jung age 30 102 Charles St., Ste. 274 Boston, MA 02115

"Kang ju fo style, self-defense for gentle people, psychology of combat, tantric and kundalini yoga, Zen Buddhism and Taoism."

David Stanton age 19 P.O. Box 457 Provo, SD 57774

"I am interested in learning how to write in the Korean language so I can write to my judo master in Wyoming."

Paul Kim P.O. Box 54 Franklin, GA 30217

"Anybody who would like to join martial arts movie club."

Michele Reaves age 15 108 Pasadena Highland Park, MI 48203 "Jim Kelly and Bruce Lee."

Miguel Ortiz age 18 20309 Creston Bronx, NY 10453

Maria Sims age 14-1/2 7914 Bellevue Ave.

Cleveland, OH 44103

"William 'Bill' Louie, Ron 'Black Dragon' Clief, Yang Sze, Charles Bonet, Speedy Leacock, Carter Wong, Angela Mao, Sonny Chiba, Bruce Lee and Jimmy Wang Yu. Everyone Write."

Stewart Nakamura 1936 Sawtelle Blvd. Los Angeles, CA 90025

"I would like to know where I can obtain photographs or stills of Etsuko Shiomi."

Henry Woo age 18 3470 Dundas St. Vancouver, Canada V5K 1R8

"I would like to correspond with people deeply interested in the Chinese martial arts movies and their stars."

Siegfried Witzgall age 23
Postbox 3395
NL--1001 AD Amsterdam

Netherlands

age 30

"Want a pen pal (good looking girls who practice any martial art) with straight mind for learning good English."

James Swanson, Jr. 48 Elm St. McAdenville, NC

"Yellow belt interested in a Bruce Lee fan club pen pal: kung fu, nunchaku, any martial art."

Chris Johnson age 14 5592 Imperial St. Burnby 1, B.C. Canada U5J-1E7

"Interested in training apparatus and people interested in detective work at the same time."

Patrick Hawkins age 16 8613 Claire Dee Blvd. Fairdale, KY 40219

"Want information about starting and making a martial arts movie."

Dwight D. Woods age 18
Emfred, Rendezvous Gardens
Christ Church, Barbados
West Indies

"Hung gar, five-pattern hung kuen kung fu, Chinese films, chi breathing, training and conditioning of contact fighters."

Frances Swanson 48 Elm St. McAdenville, NC

"Hobby: collection of photos of Bruce Lee, 8 x 10. Kung fu, nunchaku."

Mary Summery 110 Roy LLee Dr. Stanley, NC

"Like to make friends and write to anyone who writes to me."

Cheryl Maynard age 17
Airlie Tenantry Rd., Cave Hill
St. Michael, Barbados
West Indies

"The best way I can defend myself against people much taller than myself."

Steve Kiser P.O. Box 84 Skyland, NC 28776

"I would like to know if there are any books on the martial arts for handicapped."

## FIGHTING TIMES



Eivis Presley, one-time Black Belt and rock 'n' roll king, was the top Las Vegas attraction from 1969 until his death.

#### PRESLEY VOTED LAS VEGAS OUTSTANDING MALE MUSICAL STAR

Elvis Presley, late karateka and king of rock 'n' roll, was posthumously voted Las Vegas' outstanding male musical star of the year by members of the Las Vegas Academy of Entertainment and Cabaret Artists (AVCA).

Even though Presley never made the finals during his lifetime, after his death he was nominated for the top award. Other nominees included Paul Anka, Tony Bennett, Sammy Davis Jr. and Barry Manilow.

AVCA members overwhelmingly chose Presley, who was the International's, and later the Hilton's, top attraction from 1969 until his death last August.

Composed of entertainers,

dancers, musicians, producers and entertainment media, AVCA was formed in 1971 to bring recognition to entertainers working throughout the Las Vegas area.

In addition, recordings by Presley and Bing Crosby top the list of entries recommended by members of the Recording Academy for the Recordings Hall of Fame.

The hall of fame honors recordings of lasting, qualitative or historical significance released before the advent of the Grammy Awards in 1958. Both Presley and Crosby, who died within two months of each other, have 10 recordings among the total of 450 under consideration for induction into the hall.

#### THE PSYCHIC KARATEKA

The 6-foot-4, 200-pound man presses two silver dollars between two strips of adhesive tape. After taping them over his eyes, he adds five more strips of the two-inch adhesive tape, blocking his vision. Next, he dons a black eye mask.

Accompanied by a police officer and newspaper reporter, he positions himself in the driver's seat of an automobile. He starts the car and drives slowly.

Gaining momentum, he circles the car around poles located in the stadium parking lot, coming no closer than within six feet of each. During he five-minute ride, he reaches a maximum speed of 30 m.p.h.

Who's the mystery driver? And how does he accomplish this feat?

He's Luther Reagan - entertainer, mentalist, psychic hypnotist, memory expert and karateka.

When asked to explain how he drives a car while blindfolded, Reagan finds it difficult to furnish specific details:

"I think it's a combination of being very, very aware of what's happening inside the car — people's reactions. And there have been times when I have made a turn and not known why.

"The only way I can describe it is by asking you if you've ever had a strong hunch. And you just followed it. And it turned out okay. If that's ever happened to you, imagine doing that nine or ten times in five minutes."

Strange? Perhaps.

However, Reagan is not the unwilling victim of unknown forces. The 27-year-old resident of Fresno, California, knows exactly what he is doing and considers himself "a perfectly normal individual in most respects." And he bases his career — on stage as mentalist, hypnotist and psychic, off stage as clinical hypnotist and lecturer on memory training — on study and training.

Interestingly, Reagan, who earned his black belt under Chuck Norris, attributes the discovery of his unusual abilities to his study of karate.

"I was a karate instructor for two years," says Reagan, "and that's when my awareness of my latent abilities came into flower. When I was teaching, my students would ask me about the extra powers that one should be able to possess. And I always would affirm, 'Yes, they do exist, but I'm not really sure about them.' So I questioned myself, 'Do I really have these things?'

"And I had been taught hypnotism and understood the power of suggestion some years before. So one of my students sprained his ankle and was rolling on the ground in pain. I walked over to him, touched his ankle and told him to be still and try to feel the power coming from my fingertips.

"Now, I knew I wasn't doing anything. I really did not believe I had any kind of power or ki. But his eyes got really wide and he explained to everybody that the pain was absolutely gone.

"And so I knew then," continues Reagan, "whether I had anything or not, there was power in belief — a power in suggestion that overcame this person's real pain. And

from that point forward, it started really clicking for me."

At that time, the karateka embarked on his practice of mentalism. A mentalist, defines Reagan, is one who "sharpens all his natural abilities until it appears he is psychic." Natural abilities, he says, include the "sense of feel, an awareness of motion on the sides of the arms and an awareness of people's presence without having to see them." And wearing a blindfold is most helpful in developing these abilities.

"It's behavior modification," says Reagan. "You get
whacked on the knee. The
principle of biofeedback is
basically the same. Only it involves rewards. Well, in this
case, you get punished if you
make mistakes. And what
most people don't understand
is that anybody can do what I
do, if they have the time to
devote to it."

In addition, most people of average intelligence, says Reagan, can develop the same abilities because during performances he relies heavily on mnemonics — which Reagan describes as a "two-thousand-year-old device that teaches you how to remember." A college lecturer on memory dynamics, Reagan says he can memorize a 60-digit number "in as many seconds — forwards, backwards and inside out.

"So I can go in an audience," he says, "and memorize vast amounts of trivia. I might see a lady in the third row who is wearing a gold ring with the initials LRV. When I put the blindfold on and tell her this, she's going to be freaked out."

However, Reagan cannot attribute his entire performance to mentalism on mnemonics.

"Every time I get on stage," Reagan says, "something psychic happens—something I cannot write off to mentalism."

Prior to one performance, Reagan strongly felt a member of the audience would



Luther Reagan — mentalist, psychic hypnotist and karateka — drives a car while blindfolded. "I was a karate instructor for two years," he explains, "and that's when my awareness of my latent abilities came into flower."

choose the Queen of Hearts if asked to pick a card. As a result, he sealed a prediction in an envelope and gave it to a member of the audience, instructing him not to open the envelope.

Reagan then asked for a volunteer, someone totally unknown to him — to think of a card. As Reagan felt, the volunteer chose the Queen of Hearts. To everyone's amazement, the other member of the audience then opened and read Reagan's prediction — "I predict someone will pick the Queen of Hearts."

"That could or could not have worked," adds Reagan. "Had it not worked, I had an

out with a joke. But I felt so strongly it would work, I went to those lengths."

And how does Reagan's practice of mentalism differ from his psychic experiences?

"Mentalism I can do on command," replies Reagan. "But psychic experiences just happen. And usually nobody knows the difference - except me."

Reagan does not attempt to explain his psychic experiences but believes a "basic shared subconscious mind" may be responsible.

"There are people," he says, "who believe there are two basic parts to the mind – the conscious, which every-

one has individually, and the subconscious, which we all share a basic subconscious mind, that would account for ESP. That explains everything.

"But while it explains it, it still doesn't verify it. And you can't do it scientifically."

In addition, Reagan's performance includes stage hypnosis – a humorous aspect of the show. After undergoing hypnosis, volunteers from the audience compete in ice cream cone licking contests, cheer at horse races and tear around the stage as imaginary lawnmowers.

But Reagan also practices clinical hypnosis - a serious

endeavor. Through hypnotic suggestion, he aids his clients in weight and cigarette smoking control.

However, one wonders how Reagan keeps his unusual abilities and experience in perspective.

"I'm a pragmatist," he

says. "But there's a phrase someone told me that has made all the difference in the world to me, as far as keeping my sanity.

"Life is a mystery to be experienced. Not a problem to be solved."



## JIM KELLY - STAR OF TELEVISION?

Photo by Ed Ikuta



Hollywood rumors point to a television series for martial arts star Jim Kelly sometime in 1978.

Jim Kelly, star of numerous martial arts films, including Hot Potato and Black Samurai, may appear on viewers' television screens this year.

No, not in his films. But perhaps as star of his own television series. Columnist Richard Hack reported the scoop in *The Hollywood Re*porter:

"There used to be polite snickers for Jim Kelly's karate movies around Universal. You know, the Black Samurai, Hot Potato, Enter the Dragon triplex. But now that the films have the lines wrapping around the blocks, isn't the big U finally getting the picture and talking to NBC

about a series with Kelly for 1978. Yes, they are."

However, by no means does Kelly plan to forego his film career. At press time, Kelly is filming a movie on location in Hong Kong with Bruce Li.

"This film is going to be the biggest martial arts film since Enter the Dragon," says Kelly. "Enter the Dragon was the best. And we're going to make this as good or try to come as close to it as possible."

In addition, Kelly plans to star in the film Blazing Dragons, which will be produced by his manager, Steve Vail. Production begins this month.

#### CHONG FROM HONG KONG

Kenpo karate expert, Ed Parker landed a cameo role in the movie detailing the latest adventures of the Pink Panther. A Blake Edwards' film, Revenge of the Pink Panther, stars Peter Sellers and Dyan Cannon.

Parker portrays Chong from Hong Kong, a martial arts expert hired to kill Inspector Clouseau, the comical character made famous by Sellers. Since some elements want Clouseau kept alive, four hit men are hired to assassinate Chong. The ensuing fight scenes, says Parker, are humorous and done very well.

"After encountering the

four hit men," Parker says, "I assassinate them and tear up an entire office. Later on, they have me going into Clouseau's apartment in the middle of one of his famous fight scenes with his cook and karate opponent (Burt Kwouk). Neither realizes I am there and the results are very funny."

Edwards devoted five to six days to the filming of the fight scenes, says Parker. In addition, several different cameras, camera angles and slow motion were used. The results, he says, reflect professionalism. And the contrast between Parker's skills and



Martial artist Ed Parker is hired to kill the infamous inspector Clouseau in Revenge of the Pink Panther.

Photo by Ed Ikuta

Seller's bumbling inexpertise adds the humor.

However, Parker says Edwards, a previous martial arts student, did not sacrifice professionalism for humor. As a result, Revenge of the Pink Panther, slated for July release, should benefit the martial arts community.

Also choreographer of the movie's fight scenes, Parker may work with producer/ director Edwards on a serious martial arts film in the future.

In addition, two films featuring Parker and his martial arts skills should appear in theaters soon. At press time, Seabo (FIGHTING STARS February '78) is ready for distribution with a \$1 million publicity budget. And Kill the Golden Goose is undergoing final redubbing and re-editing.

Never one to remain idle, Parker's next venture is a role in the Benny Urquidez starrer, *The Dragon Slayer*, a martial arts/Western. And a film may result from the karateka's nearly completed book based on his experiences with Elvis Presley.

For a complete profile of Parker, see the February '78 issue of FIGHTING STARS.



#### TOEI WILL PRODUCE TRADITIONAL SAMURAI FILM

Tokyo-based Toei Company again plans to produce a traditional samurai action film, Yague Ichizokuno Inbo, says company president Shigeru Okada.

For the past decade, the company has concentrated on yakuza (gangster) films, which showcase similar swordplay, but in a contemporary setting.

Kinju Fukasaku will direct the new samurai film, which will star Kinnosuke Yorozuya.

#### PRODUCTION BEGINS FOR THE DRAGON SLAYER



Benny Urquidez stars in martial arts/Western.

Production began on the film *The Dragon Slayer*, a Benny Urquidez starrer, in January – not in October 1977 as previously reported by FIGHTING STARS.

Described as a martial arts/ Western, the movie is produced by Tom Knowlton's Independents' International Films. In addition, Knowlton co-wrote the film *Vanishing Point*, which was produced by a major studio.

Sequels to The Dragon Slayer remain a definite possibility.

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MARTIAL ARTS BOOKS

## THE ANCIENT ARTS!"



## Photo by David M. Kin

# THE ULTIMATE TRIBUTE

by Evan Israel

The wind sweeps through the outdoor theater. It fills to people, who have waited 40 minutes, are turned away.

The audience is restless - talking and circulating.

The spotlights brighten. The curtain rises.

Odyssey. A heavy jungle beat emanates from the kettle drums. The music permeates the theater for some two minutes.

Suddenly, the spotlights zero in on the right-hand entrance to the stage. The band segues into a boogie-woogie rhythm. A gold lamé figure, his hair slicked-back, leaps from the wings to center stage. The spotlights follow.

The hysterical audience screams and yells wildly. Ten-yearold girls and 30-year-old women jump frantically in their seats. At times, their antics block vision of the performance.

Middle-aged women sit starry-eyed, transfixed by the presence of the figure on stage. And some young girls flock the stage, arms outstretched for one melting touch from him.

The screams are so deafening that those seated in the midthe performer singing "Heartbreak Hotel," the first single release by the king of rock 'n' roll.

The gold lamé figure twists and gyrates. Some moves unmistakably, are those of a martial artist. His head swings from side to side, his jet black hair shining like a coat of Simonized way.

His voice is wild and seductive, deep and manly, eliciting boh's and aan's from the women.

Surprisingly, the performer is not Elvis. It is, however, Alai and his tribute to Elvis - a show, complete with costum



Alan's imitation is the sincerest form of flattery.

changes, taking the audience from the earliest days of Elvis to his night club acts of the '70s.

Said to be the highest-paid Elvis performer, Alan earns \$50,000 a week in Las Vegas - a figure that reportedly will double very soon.

Upon entering the hotel room occupied by this performer, known off-stage as Alan Meyer, I notice a paperback copy of The Life of Elvis Presley, opened face-down on the bed.

Nothing extraordinary, Alan's hotel accommodations simply consist of two adjoining suites - one for himself and his wife, the other for one of the back-up singers.

He points to a table across the room, where the interview will occur, executes a series of karate kicks and jabs, sits at the table, and drops his hands into his lap.

Five-foot-seven, 140-pound Alan appears much smaller in person - a fact that seemingly bothers him somewhat. But when I comment that his stage outfits make him look much broader, he is visibly relieved.

His hair is feathered back - not wet as it was on stage. His thin, angular face is smooth and tanned. He peers through deep-set, almond eyes. Dark and romantic. And even minus the makeup and slicked-back hair, Alan closely resembles the Elvis who had no paunch.

Soft-spoken, Alan pauses before answering each question. "When I was seven," he says, "I heard Elvis sing 'Teddy Bear' on the radio. I never cared much about music before that

time, but it just sounded so good. I kind of sat there. And for the first time I can remember, I was really happy.

"Just hearing his voice made me want to see his latest movie, Love Me. But my parents told me I couldn't go.

"So I collected coke bottles and sold them to get the money I needed. Then I skipped school and walked a mile to get the first bus. It was about fourteen miles to the theater and I had to change buses three times. Then I had to walk another mile from the last bus.

"It took half the day to get to the theater," continues Alan. "And once I got there I sat through two shows. It was eight o'clock by the time I got out and when I walked outside, my parents were sitting in the car waiting for me.

"I think my sister figured it out because I had asked her for money and directions to get there. It was the only logical place for me to be."

When asked why he related so closely to Elvis at such an early age, Alan answers:

"I don't really know. I loved the sound of his music. Hearing his voice brought true happiness to me. And the fact that he could sing a song like 'How Great Thou Art' with so much feeling or a tender love song like 'Love Me Tender' and make it sound so sexy, made me feel like getting up and hugging him.

"I used to run home with every new record, lie down on the floor, put the speakers next to my ears and turn the volume all the way up. I remember laying there, reaching up to the record player, which was right above me, holding the tone





Photo by Ed Ikuta

Karateka Alan Meyer, a black belt and student of Mike Stone, realized the importance of improving his martial arts skills as his career gained momentum. He often works out in the wee hours of the morning after doing two shows.



arm and starting the album over again for maybe the hundredth time.

After I memorized the album I'd reach up and feel the cut I liked best and play it again and again. I'd repeat this with every new album. And that's how I spent almost all of every day of my life. It was beautiful!"

And Alan's feelings for Elvis grew stronger with age and every new album.

"Nobody ever sang that good before," he says. "He could be put on that high a scale. I mean I really believe that hearing Elvis' voice was like hearing the voice of God. I'm not religious. But I always knew for sure that God existed when anyone could sing like that.

"I never felt that anyone else had that kind of voice. Never. Ever."

As a result, the teenage Alan often found himself defending Elvis.

"Someone would say Elvis was out," says Alan. "And I would say, 'Have you heard 'Devil in Disguise?' It's number one on the charts.' And that was in 1962 – six years after he started. It wouldn't always come to a fight. But there were times when I was sent home from school for fighting."

For the teenage Alan there were no other idols. Ricky Nelson, he thought, had a good sound but was too much of a nice guy.

"I also liked the Beatles but I never thought they were great," says the performer. "Good maybe, but not great. They were just a bunch of regular guys. They didn't have any charisma. I didn't think their albums had any effect on youth at that time. And I don't recall their ever doing something that made anyone go to church or anything like that.

"But when Elvis sang 'How Great Thou Art,' you felt like you were right there in church."

And even though Alan the youngster loved Elvis, he never joined a Presley fan club.

"I didn't know how to join his club when I was little," he says. "It was a production in itself just getting to his movie."

(CONTINUED)



Photos by Ed Ikuta

While growing up, Alan had many friends. But none ever matched his devotion to "the king."

A resident of Southern California since age two, the performer attended Hollywood High and West Sacramento High schools in California. Seventeen-year-old Alan then joined the Air Force National Guard, receiving technical training. After leaving the service, he applied his training to the field of cryptographic communication, working in California, Chicago and Seattle.

However, in 1973 Alan made a rather minor decision. Little did he realize it would effect major changes in his life-style.

Persuaded by friends, he entered a Seattle talent contest. And, needless to say, his Elvis performance was a hit. Alan's first showcase performance opened a mere three months later. And after only four more months, he signed to tour – but with reservation:

"I had loved Elvis all my life," he says, "and I loved his songs. But I just felt a little uneasy about it all. I never liked Elvis imitators. But I loved singing his songs because I thought they were so meaningful.

"And all the articles I read about him were tacky. I thought, 'Oh gee, he's pretty misunderstood. They don't see him the way I do.' I knew how I saw him. And it was as clear as the nose on my face.

"He could sing a song about religion that could make you feel religious. He could sing a song about the ghetto that could give you a real feeling of how it is to be prejudiced and how it was a crime.

"For these reasons," continues Alan, "I felt, and still feel, I have an obligation and commitment to do his show for as long as it sustains his memory.

"I feel responsible for portraying Elvis' life because he was too shy to get up on stage himself and say, 'Look, this is how I sang in 1957.' He was a very humble person."

In addition, Alan feels he can say great things about Elvis



"With Stone I had to start from scratch," says Alan, as he and instructor Mike Stone go through a series of forms.

on stage because he isn't boasting about himself. The accolades are for Elvis.

"And when I sing his songs," Alan adds, "I know it sounds like him because I can see it makes people happy - like it made me happy. Then I realize how good he really was."

When asked whether he prefers night club or concert performances, Alan replies:

"I like the Las Vegas night club better than the concert scene. The audiences in Vegas are more laid-back. They don't rush the stage. There is not nearly as much screaming and they don't fight to get the scarves I hand out.

"Most importantly though, with the Vegas crowd I can use my charisma and professionalism to make the audience feel they are part of the show.

"In Vegas they really hear me and know I sound like Elvis. The quality of my voice is evident and I really feel proud of the way I sound."

A concert crowd, however, is quite a different experience for Alan.

"In a concert there is almost a scary amount of kids," he says, "pushing, shoving, trying to grab me or get one of my scarves.

"The first time I encountered this in a concert I was a bit mad. I thought they were hurting each other. I'd go to give a scarf to a girl and another girl would bang into her and grab the scarf right out of her hands. I got a little bit up-tight and stopped handing out scarves for a little while.

"In some ways, I was flattered by the whole scene. In other ways, I thought it was funny."

For the most part, Alan says a concert crowd is very hard to reach. At times the audience screams so loudly he can't hear himself. As a result, Alan is sure they cannot hear him.

And most concert crowds, he admits, are too easy to please. "They don't expect much at all," he says. "From the moment I walk on stage, it seems I could just stand there and they'd be happy. Still, I try to earn my way."

Flattered by audience reaction to his performances, Alan often is deluged on stage by their offerings of devotion – stuffed animals, hats, love letters and clothing, including bras. One evening, Alan announced all coins thrown on stage by the audience would be donated to the Elvis memorial fund. The result? A windfall.

"It was amazing," he said. "I got bombarded. I swear it rained nickles, dimes and quarters for a solid minute. Looking up in the air, all you could see was a solid mass of silver.

"People were starting to get hurt so we had to ask them to stop. But we collected over one hundred dollars. It showed that the audience responded to the Elvis memorial. They really cared."

And the repeated handclaps and screams of the audience, says Alan, proves he possesses Elvis' sound.

"If I didn't sound like Elvis," says the singer, "I would feel a little weird saying I was trying to preserve his memory. Most of the others I've heard trying to do Elvis sound like they are trying — but not making it. Where do they get off thinking they sound anything like Elvis?

"When you are singing an Elvis song, it has to be good enough to make you hear Elvis. You have to understand that it isn't his songs that were good. It didn't make any difference what the words were. It was the way his voice sounded that was incredible.

"The Elvis exploiters don't understand that. They try to get that jerky sound and make it sound like Elvis. But it's not necessary. You can do his songs in a number of different styles and you still couldn't camouflage his voice. If it isn't Elvis' voice, it just won't sound right."

And the death of Elvis Presley did not affect Alan's show, which remains unchanged. Why? Because, says Alan, that is the way he wants the "king of rock 'n' roll" remembered.

#### "The audiences know I am not Elvis. I am turning them on myself."

"I always try to pick the best of his career," he says, "to show how versatile he was. And now that he is gone, I want people to remember him that way. I don't want to change a thing. When my show is over, the audience has seen enough to give them a total feeling of Elvis."

In addition, there is no mistake in Alan's mind, no contradiction. He is Alan - portraying Elvis.

"The audiences know I am not Elvis," the performer says. "And I know that I am turning them on myself. I take full credit for the yelling and screaming. It's for me.

"I'm Alan. And I just happen to sound like Elvis. My voice always has sounded like this. It's the only way I sound. If you

put me in a room with a song I was not familiar with, it would come out sounding like Elvis.

"I can't help it. I grew up for twenty-two years singing his songs and it molded and shaped my voice. I'd have to try real hard and it still would be hard not to sound like him."

Actually, perfecting Elvis' movements – not his voice – posed Alan's greatest difficulty during his transition to stage. The process was gradual, since he had not practiced singing and moving simultaneously as a youngster. As a matter of fact,

#### "I don't know what I would have said if I had ever met Elvis."

Alan's first, jerky movements on stage were not at all like those of Elvis.

Eventually, he began to move with the music - first unconsciously - then with more precision. Later, the performer added movements comfortable to him on stage. The rest, says Alan, seemed the only natural way to move to the songs.

"The music was either a jerky song and that was the way I moved," he says. "Or it was a boggie-woogie and had a rolling feeling that I could snap my fingers to."

However, Alan describes himself on stage with a little difficulty.

"I'm not an imitator," he says. "I'm not an impersonator. And I'm not just a singer. I guess it would be easiest to say I am an entertainer. It's a little broad but I can't go wrong with that definition."

Even though Alan's stage life cannot be defined easily, one can describe his personal life quite clearly.

Off stage, Alan Meyer is a karate practitioner who takes pride in his black belt. He began studying in 1969 but discontinued approximately 18 months later after earning his belt. However, as his stage life gained momentum, Alan realized the importance of improving his martial arts skills.

Alan's instructor, undefeated champion Mike Stone, speaks about his student quite bluntly:

"In his performance, Alan is trying to get across two things. First, he can sing like Elvis. And second, he can do karate moves like Elvis did on stage.

"His original moves, in all honesty, were very bad. He was not doing anything that was recognizable. But he is very serious. A lot of times he comes to me at twelve-thirty at night after doing two shows. He is exhausted but we work out for a couple of hours anyway.

"We know the audience accepts him as a singer. And now they are accepting him as a martial artist."

Similarly, Alan admits he lacked form when he started studying with Stone:

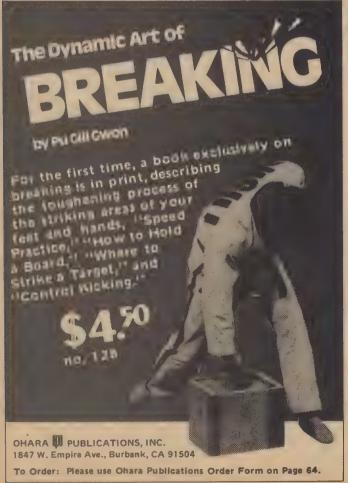
"I had lost all my form. I still held my black belt but only out of honor. Once you earn a black belt you are said to always hold it.

"With Stone I had to start from scratch. He'd seen my show and told me how crummy what I was doing really looked.

"Now after taking lessons for a while, I feel better physically and mentally about my life and my act. And I never have to consider self-defense a serious problem."

In addition, the karateka can be described as an ardent film buff. A frequent movie-goer, Alan rues the lack of current





Clint Eastwood films. Also a science fiction fan, his present favorite is Star Wars.

And when time allows, Alan takes flying lessons or drives his race car – a souped-up, 1970 Dodge Charger, obviously a favored possession:

"It's in Vegas now," he says. "But you should see it. It's incredible."

In addition, the entertainer enjoys fairs and amusement parks.

"I had a good time at Magic Mountain in California," he says. "We played a concert there and the people were really great. They let me and my entire group go on rides without waiting in line. And they took us the back way and let us ride the roller coaster by ourselves three times. Then I started to feel that we were taking advantage. So we got off."

Needless to say, in his spare time, Alan also listens to Elvis. Presley's music, old and new, in Alan's opinion, far outrates any other.

Not a fan of the current music scene, Alan rarely attends a concert of any type. However, he speaks proudly of the Elvis concert he did attend last December:

"He was in Vegas for two days. I saw both shows the first day and one show the next. It was fantastic!"

As for the future, Alan's appears assured. At press time, a television appearance tentatively is scheduled for January 1978. And, although asked to star in films dealing with Presley's life, the performer hesitates to commit himself. Unsatisfactory scores, he says, are partially responsible.

In addition, Alan finds the prospect of an Elvis film tempting but expresses doubts about depicting "the king's" life off stage:

"It would be a little hard to do. Yet I wouldn't want anyone else to do it."

And Alan also plans to tour Hong Kong at press time. Even though he expresses concern that the audience may not understand him, he will not alter the show. Taking the Elvis style and form to a country never toured by Presley, says Alan, is a great honor.

"But the important thing to my career," he says, "is that I am accepted in the United States. I really don't care about anywhere else.

"And I'd like to be able to go into the studio during the daytime and do some original songs. I wouldn't want it to get in the way of the show though. But I'd like to have a few big hits — just to show people I don't have to do Elvis to be successful.

"I wrote him a letter once. But I never could tell anyone what it said. I wouldn't even let my manager read it.

"I gave it to Colonel Parker himself," continues Alan. "And Colonel Parker said he and Elvis knew what I was doing. They appreciated it and knew I was not ripping-off Elvis.

"I got a telegram from Elvis that said, 'Don't ever stop what you're doing or I'll really be angry.' In the telegram he also said he had seen other performers doing his music, and when they are all gone, I will be the only one left.

"I don't know what I would have said if I had ever met him. But I know I would have been in awe. And I probably would have been a little scared.

"There is no way I can say what our conversation would have been like," he continues. "I couldn't tell anyone what I wanted to say to him.

"There were so many things – about love and gratitude. I know I wouldn't have been able to tell him how I felt in five minutes

"I would have wanted a whole day."





Breaking Into Hollywood

## SULTOD, CANAITAIN SIAIQIDOMA

Part Two

#### by Connie L. Schimpff

Well, after reading last month's article avidly, you now know how the most prestigious martial arts stars "broke into" the fiercely competitive film industry. You also are aware of the importance of "connections" and "making contacts."

So, what next?

Develop acting ability, reply the majority of martial arts stars.

"After I did the Bruce Lee movie, Return of the Dragon," says Chuck Norris, "I realized how important acting classes were. Being an actor is not just going in and doing scenes. You've got to develop yourself just like you would as a karate competitor. You've got to learn the fundamentals. And the only way you can develop that is through acting classes.

"So I enrolled in acting school. And I started going fulltime and applying myself just like I did when I was getting ready to be a competitor or fighter.

"So many martial artists think they can go right from martial artist to actor. And that is practically impossible. Because there is so much to acting that no one realizes. I actually didn't realize it until I did these last movies — Breaker! Breaker! and Good Guys Wear Black. Then I realized that without my three years of acting experience I never could have done those films.

"And it was extremely difficult with three years experience," continues Norris. "I needed five or six years experience. But I was very lucky to have a private tutor throughout the movie. However, most production companies won't take that much time. They're really not that concerned. But I was very fortunate that they are trying to develop me into a particular type star."

Similarly, Bong Soo Han studied with an acting coach last year during filming of *Kill the Golden Goose*, which Han describes as his "first major role." In addition, his fellow actors on the set, says Han, taught him.

"I have several handicaps," Han says openly. "First of all, English is my second language. So if I worried about lines I couldn't act. And I'm not a professional actor either. As far as action goes, I have confidence. But as far as lines go, I have a problem. So I have been taking acting lessons."

Jun Chong also attributes his improvement in English to private lessons with an acting coach.

"A lot of people say acting is very hard," says Chong. "And I think it is hard – I know. But the more they teach me, the more confidence I have. Especially in speaking English and reading lines."

Even though Jim Kelly has worked in the film industry since 1971, he began training in acting only three years ago.

"About three years ago," he says, "people started saying,

"... my junior high school play ... was the extent of my acting experience."

'Karate films are over with. What are you going to do? You can't act.'

"So I said, 'Okay, I know I have the potential to develop acting techniques.' So I went to acting school to learn how to act. And now I'm going to do a film this year with one of the top white actors — a big name. I got the second lead. And it's completely an acting picture — no martial arts, no fighting. So



Bruce Lee and Chuck Norris match abilities in a scene from Return of the Dragon. "Being an actor is not just going in and doing scenes," says Norris. "You've got to develop yourself just like you would as a karate competitor."

that's just another step in the direction I'm talking about."

However, Leo Fong says acting lessons never were "really necessary" to the advancement of his career, even though he would study "right now" if he "had the chance." Unfortunately, there are no acting coaches or schools available in Fong's place of residence, Stockton, California.

"I've been observing other actors," he says, "reading quite a bit and trying to teach myself. So I think I've improved my acting sense. In fact, a distributor saw Steal Them Blind at the Milan Film Festival and complimented me on my acting. So I felt kind of good about it.

"In other words," Fong says and laughs, "I'm kind of a self-taught actor. I was in my junior high school play. That was the extent of my acting experience."

Conversely, Ed Parker, who never has studied acting and does not "necessarily intend to," states his opinion succinctly:

"I believe I've got it in me. I feel it."

Basically, Darnell Garcia agrees with Parker:

"I guess acting comes either easy or hard to people," says Garcia. "It doesn't bother me. Everybody says I am a good talker. I think once you know your character and storyline, it's all hamming it up. I don't think you can find any successful actor who's not a ham. We're all hams. If we didn't have that one narcissistic craving, we wouldn't want to be in front of the camera."

However, for one role, Garcia found it necessary to take lessons "because of technique."

"Last year I worked on a film called Steal Them Blind and played a blind matador. And that was really a challenge because to play a blind person required a lot more than you think. They took us to a blind institute to watch the people and their mannerisms. They listen with their ears and kind of point their ears at sounds. That was truly an education.

"But if you're going to be anything other than just a 'sockem, wock-em' bad guy, you're going to have to study if you want to project any characters. Everybody believes they're





Photo by David M. King





Above, Darnell Garcia (left) and Leo Fong. Above right and far right, Jun Chong. Below, D'urville Martin, Leo Fong, Darnell Garcia and Dick Adair in a scene from *The System*. Jun Chong says, "I brought some of my Korean pictures here and the agent saw them. He thought they were very good and decided to be responsible for me."



Photo by David M. King





natural actors. And there are a lot of natural actors. But they only become natural actors after perfecting some expertise from training."

At this point, you have studied acting and are making contacts for that important first job. But other issues surface. Do you need to join the actors' union, the Screen Actors Guild (SAG)? And is an agent helpful?

When describing joining SAG as a "vicious cycle," Kelly, who is a member, echoes the opinions of most other martial artists. And Norris best describes the dichotomy:

"The problem about joining SAG is that you can't join until you have a film. And, nine times out of ten, you can't have a film unless you belong to SAG. So they have you coming and going.

"They don't make it easy for you. But the reason is because it isn't easy in the first place. So if you can swing it, you've

#### "You can find martial artists a dime a dozen."

accomplished something. I joined SAG when I did a Dean Martin film in 1968."

However, Fong has not applied for membership.

"But if I wanted to get into the 'big-time'," he says, "I would find it necessary because a lot of parts available for actors have to be SAG."

But Garcia says the union is only important to actors who work in television or feature films shot on location in the United States.

"I don't think it is important at all," he says. "But I work more overseas than here. And I only joined out of necessity because my agent told me to. It is just one more selling point.

"But it's not necessary because they have the Taft-Hartley Act. If you're not a member and someone wants to hire you, they have a clause that says they can hire and pay you as an independent agent.

"In the long run, though, I would say it's a necessary evil. But I wouldn't save five hundred dollars just to join the Screen Actors Guild. I'd rather go make five hundred dollars first, and then come back and join."

And the question dealing with retaining an agent elicited a variety of responses.

Even though Norris is represented by an agent, he surprisingly says he acquired all his roles through "knowing people more than anything else."

But Kelly recommends would-be actors retain agents, even though he doesn't "have too much respect for them."

"It's hard, though," says Kelly. "Because they ask, 'Who are you? What have you done?'"

However, Chong, who seems blessed by Lady Luck, was approached by an agent.

"I brought some of my Korean pictures here," he says, "and the agent saw them. He thought they were very good and decided to be responsible for me."

But Chong's experience is unique, and Fong is solving the agent problem handily.

"The problem I find," he says, "is I go and ask for an agent, and they say, 'What have you done?' And they say, 'Well, that doesn't count. You've got to go to acting school.' So I came to the conclusion that I'm going to make my own movies. If I



feel like it, I'll star myself in them. And if not, I'll get others who are competent to do it."

And, of all questioned, Garcia most emphatically recommends agents:

"Absolutely! I went with my agent after three films. You can pick up *Variety* or the sheets that tell what's happening that day with cattle calls and screenings. But that's not going to get you in.

"I never would have gotten to audition for Killer Elite if I wouldn't have had an agent. And even though I already had worked with Weintraub twice, I wouldn't have seen him when he was doing Hot Potato with Jim Kelly if I wouldn't have had an agent. I don't think a person can do it without an agent."

But is that all there is to stardom – connections, lessons, SAG and agents? Do these martial arts stars perhaps possess special qualities that attract producers, directors and casting personnel?

Kelly responds most bluntly:

"Yeah, my good looks and nice body. My physical attraction and presence which a lot of other martial arts actors do not have. They have other things going for them. But there's only one other person I know who had that. And that's Bruce Lee. I don't think there's any martial artist in films today who has any presence or charisma like I have or like Bruce Lee had."

However, Norris regards the question with more detachment:

"It's really hard to say. Until my next film comes out and I

Above, Bong Soo Han (left) and Ed Parker share a fight scene. Below, Ed Parker who says "going out all the time demonstrating and expressing myself in the arts" helped him to break into Hollywood films.





Above, Bong Soo Han who admits, "I never had acted in my life. I never knew what the movie business was all about. I didn't even know what a movie camera looked like . . . It was all Greek to me."

Below, Ed Parker strums a tune and recommends "getting to know the right people" if you want to make the Hollywood big time.



see how people relate to it, I really don't know. You really don't know what it is — what qualities develop certain sex symbols like Steve McQueen or Robert Redford.

"Do women relate to you on the screen as a masculine person? Do men relate to you as a macho individual? Do kids relate to you as a hero? These are the things that make you a superstar.

"Until the film I just finished comes out and I find out what my relationship is with the public, I don't even know if I've got those qualities. It's something no one knows. It's just something that's there — an aura. So some people have it and some don't."

Laughing, Norris adds, "And I don't know if I've got it yet."

Like Kelly, Garcia says specific personal qualities facilitated his career in films:

"I got hired for Enter the Dragon and Black Belt Jones because I looked like a mafia figure. I had the mustache and the mean look. I looked the role.

"And when I played the blind matador, he had to be a Latin guy, So right there I fit the role. I did a commercial for Lockheed Aircraft because they needed a Latin/American type. For sure, I'm not going to get any roles when they're looking for a guy who has blonde hair and blue eyes."

In addition, cultivate a special talent, says Garcia.

"If someone doesn't have some redeeming talent," he says, "other than wanting to be an actor, want isn't enough. You've got to have something to offer. I learned that from Leo Fong. If you don't have something to offer, why do they need you? They can choose anybody who's already here."

Confidence developed through the practice of martial arts, says Chong, aided his career.

"Otherwise, I would have had a really hard time," he says. "I probably would be more shy. Even teaching is a part of acting – showing people. When you act on the screen, it's the same thing. You don't see the other person, but you do it yourself. And I did a lot of martial arts demonstrations."

Similarly, his special quality, says Parker, was "the mere fact of going out all the time demonstrating and expressing myself in the arts."

However, Fong says he had no special qualities besides his martial arts ability:

"I never had acted in my life. I never knew what the movie business was all about. I didn't even know what a movie cam-

"Martial arts movies, per se, are falling by the wayside."

era looked like, other than an eight millimeter. It was all Greek to me."

However, even though expertise in martial arts aided some of those interviewed, most no longer regard it as advantageous to those pursuing a career in the film industry.

"At this point looking back with hindsight," says Fong, "I would rather have a guy who can act and then teach him how to kick and punch. You can find martial artists a dime a dozen. Now you can find almost anybody around the corner who can kick and punch almost as good as Bruce Lee. But the only thing he may not have is acting ability. You've got to emote. You've got to express different emotions."

"There are so many martial artists trying," says Norris, "and very few get jobs. I'd say one-tenth of one percent ever

get a job. They may get extra work or stunt work - possibly. But it's really a tightly knit group.

"And if you don't know somebody — I mean, I couldn't even help somebody. I probably could get them a stunt thing or something like that. But breaking into films — it is extremely difficult.

"In the competition, you're going against guys who have been acting for fifteen years. Like my acting teacher. I got him a part in my movie. He teaches acting. And he never had done a movie before. So it's difficult to say. There's just so much luck involved it's ridiculous."

And Han says potential actors "actually have less of a chance with martial arts.

"They don't make too many martial arts pictures nowadays," says Han. "A lot of people are fed up with them."

Garcia also agrees:

"There are about three stunt men's associations here. And these stunt men are professional. They can do martial arts stunts as well as any falling or jumping stunt required of them.

"In Enter the Dragon they tried to use stunt men. But they did not react well. So that's how we got our parts. But I think that was a one-in-ten-thousand shot. It was just lucky for us.

"And martial arts movies, per se, are falling by the wayside. Whereas action movies with martial arts in them now are the 'in' thing. I think if a person were to come out here solely to be in martial arts movies, there's no market. The Kung Fu series is dead. And it was the biggest employer of martial artists here."

Since most martial arts stars say martial arts ability is not particularly helpful, what advice do they offer to the person who defies discouragement?

"I don't like to discourage anybody," replies Norris. "But

everyone has dreams of coming to Hollywood and being a star. But the odds are extremely against them. To be a star or get into movies, you have got to have a fanatical desire to stick with it. And the chances are you will never make it. But the longer you stick with it and the harder you train and practice, the odds start narrowing."

"You can't trust the movie business," says Chong. "A lot of people get into it. But they give up because they can't wait until things are finalized. People need patience."

And Parker's advice echoes the familiar refrain of "getting to know the right people."

Like Chong and Parker, Han recommends patience and "knowing someone."

"I might discourage these people," he says. "Approximately two to three thousand people from all over the world try to be actors or actresses. So the chances are not that great. The best way to do it is to have some different talent.

"And they have to come here and try out - in Hollywood. If they're far away from here, there's no way. They have to get here first."

And Garcia agrees with Han:

"First, you get here. Then find yourself a place to live somewhere in the proximity of Hollywood and Burbank where the studios are. Next, find yourself a part-time job that can feed you and pay your rent while you're knocking on doors.

"I heard Sylvester Stallone say on the Johnny Carson Show that the one thing that really counts is you've got to have determination. And you've got to have the desire to break out and run as far as you can before you either fall over or stand up.

"You have to say, 'Hey, nobody's going to discourage me. This is what I want to do. And I'm going to do it.'"

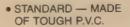
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# Everything You Always Wanted to Know About Martial Arts Celebrities, but had No One to Ask

The two following articles, "Bruce Lee" and "Martial Arts in Television and Movies," are excerpted from the recently published book, The Complete Martial Arts Catalogue.

In question and answer format, authors John Corcoran and Emil Farkas shed light on little-known details regarding the Little Dragon and celebrities involved in martial arts. In addition, many of the photos extracted from the catalogue never have been previously published in a magazine.

The 11-section catalogue deals comprehensively with many facets of martial arts, delving into both basic and advanced facts, concepts and history. At press time, the catalogue is into its second printing, after having been available in bookstores for only three months.

Authors Farkas, a 20-year practitioner and martial arts columnist, and Corcoran, a martial arts historian and writer, are presently collaborating on the Illustrated Martial Arts Encyclopedia. (CONTINUED)

# BRUCE

#### by John Corcoran and Emil Farkas

If one were to combine the personal contributions of all other martial artists the world over, the results probably wouldn't even come close to the impact Bruce Lee achieved in popularizing the martial arts. The effects of his influence were especially felt in the Orient. The Big Boss, his first film, which was later released in the United States as Fists of Fury, grossed 3.2 million Hong Kong dollars, surpassing The Sound of Music, which had held the record at \$2.8 million. It also broke boxoffice records in the Phillippines, Singapore, Malaysia and other parts of Asia.

When his second movie, called Fists of Fury in the Orient (The Chinese Connection in the United States) hit Hong Kong theaters, it established another record, outgrossing The Big Boss by \$1.3 million. In the Philippines, Fists of Fury ran for over six months, and the government finally had to limit the number of foreign film imports to protect the domestic producers. In Singapore, scalpers were getting \$45 for a \$2 ticket. On opening night, hundreds of movie patrons rushed to the theater, causing such a massive traffic jam that the premiere had to be postponed for a week until the authorities could find a way to resolve the problem.

Then, Way of the Dragon (Return of the Dragon in the

United States), Lee's third film venture, went on to establish yet another record: \$5.4 million. Enter the Dragon, Lee's final film effort for Warner Bros., was a worldwide sensation. Surpassed only by My Fair Lady, it was the second biggest money-maker for Warners in their foreign distribution history, grossing more than 14 million U.S. dollars. In the United States and Canada alone, it grossed \$6.5 million. According to its director, Robert Clouse, Warner Bros. intends to showcase the film in theaters periodically as a perennial classic, much like Gone with the Wind instead of releasing it for television broadcast.

Bruce's legacy is profound. The colorful, at times controversial, king of the martial arts will be discussed for generations, from his humble beginnings at a kung fu school in Seattle, Washington, to his status as the first Oriental actor to become an international superstar. Unquestionably, there has never been anyone quite like Bruce Lee. And it's certain that there never again will be. It is almost with embarrassment that the authors present only a single chapter on the person who has influenced the martial arts so much. For surely, his deeds deserve volumes. With respect, we dedicate the following to Bruce's widow, Linda, and his children, Brandon and Shannon.

#### Q. What was Bruce Lee's real name?

His formal name was Lee Jun Fan. His stage name, given him at an early age, was Lee Siu Lung, meaning "Little Dragon."

#### Q. From whom did Bruce Lee learn kung fu?

At age 13, Lee began training with Yip Man of Hong Kong. The style he learned was called wing chun.

#### Q. Where was Bruce Lee born and raised?

He was born in San Francisco in 1940 but was reared in Hong Kong He returned to the United States at 18 to attend the University of Washington.

#### Q. How was Bruce Lee discovered?

During his demonstration at the 1964 International Karate Championships, Lee impressed Hollywood hair stylist Jay Sebring. Sebring later suggested to television producer William Dozier that he use Lee for the co-starring role of Kato in Dozier's *Green Hornet* series.

#### Q. Who were some of Bruce Lee's celebrity students?

Steve McQueen, Kareem Abdul Jabbar (who appeared in Lee's unfinished *Game of Death*), James Garner, James Franciscus, James Coburn, John Saxon, Van Williams (of the *Green Hornet* series), Academy Award-winning screen-writer

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## MARTIAL ARTS IN TELEVISION AND MOVIES

#### by John Corcoran and Emil Farkas

Martial arts have been around for thousands of years, while movies and television are relative newcomers. But with the arrival of the visual media, martial arts had a chance to be seen not just by their practitioners, but also by the millions of laymen who would have otherwise known little about them. Bruce Lee's characters, Billy Jack, James Bond and countless others are responsible for bringing the martial arts to heights of popularity they never before realized, while simultaneously introducing another side of the arts—entertainment value.

TV's Kung Fu kicked its way into the living rooms of Americans, reaching high network ratings; the movie Billy Jack grossed millions of dollars; and, of course, Bruce Lee became an international superstar via his colorful use of the martial arts in moviedom.

Because of the wide exposure and great potential of the martial arts in the visual media, there are many questions that movie and TV fans and devotees would like to have answered and this chapter was written for them.

#### Q. Who was the first martial artist ever to appear on television?

Although it is not officially known who was first, both Ed Parker and Bruce Tegner appeared in a multitude of TV shows back when U.S. karate was still in its infancy. During the 1950s Tegner attracted attention to the martial arts by appearing on Ozzie & Harriet and The Detectives, both of which highlighted karate and made its existence known to the general public. Also during that time, Parker worked with actor Rick Jason on a show called Case of the Dangerous Robin, and he also co-starred in a segment of the I Love Lucy show which was entirely devoted to karate.

#### Q. Who was the first martial artist ever to appear in a movie?

James Cagney, a certified judo black belt, demonstrated his expertise on film back as far as 1942. In the late 1950s, Ed Parker and Bruce Tegner both made brief appearances in several films, principally in the capacity of fight-scene coordinators who took part in the fight scenes by doubling for the actors.

#### Q. Who served as the first martial arts choreographer for fight scenes?

Many martial artists, including Ed Parker, Bruce Tegner and Gordon Doversola, set up fight scenes as early as the late 1950s. However, the first choreographed fight scene to really

catch the attention of the public and critics alike appeared in Billy Jack. The fights were staged by Korean hapkido expert Bong Soo Han, who also doubled for the film's star, Tom Laughlin. This was the first motion picture in which the use of the martial arts made a significant difference in box office receipts. Prior to Billy Jack, the martial arts were usually presented superficially, making little contribution to the overall success of the films in which they were used.

#### Q. Did David Carradine actually do his own fighting on the television Kung Fu series?

David Carradine seldom did any fighting that called for any expertise. Kung fu instructor Kam Yuen served as Carradine's double in many of the episodes.

#### Q. Karateka Bob Wall is perhaps best known for his costarring role in *Enter the Dragon*. Has he worked in any other films?

Bob also co-starred in Bruce Lee's Return of the Dragon and made a brief appearance in Warner Bros.' Black Belt Jones, a movie in which he also served as fight scene choreographer. Wall was the only man ever to co-star in two of the late Bruce Lee's films.

Q. Who was the technical adviser for the fight scenes in the James Bond adventure You Only Live Twice?

## BRUCE

Continued from Page 34

Sterling Silliphant, Dean Martin, the late Sharon Tate and producer Roman Polanski.

#### Q. Was Bruce Lee the best martial artist in America?

The "best" is like the "most beautiful" — it's all in the eyes of the beholder. There is no question that Bruce Lee was superb in all three levels of combat — the physical, psychological and academic levels — and he certainly was the best-known martial artist in the entire world. Whether or not he was the best in actual performance can only be answered by those who knew and trained with him. Since Bruce had no interest in competing in tournaments, there is no competitive measuring stick by which to judge him. Nonetheless, he was an advocate of full contact combat long before it was fashionable in America, and many of the karate champions came to him for instruction.

#### Q. How long was the Green Hornet series on the air?

The Green Hornet series began to air on September 9, 1966, and stopped on March 17, 1967. There were 26 half-hour episodes in color. Reruns began in 1968. Then it went into local syndication markets. In 1975, a composite of several episodes was released as a feature film in theaters across the United States.

#### Q. How did the Green Hornet series originate?

Originally, the Green Hornet and his sidekick, Kato, were comic book heroes of the 1930s. The characters were created by Gene Trendle. Executive producer William Dozier decided to transfer the characters to a television series on the heels of his success with Batman.

#### Q. What was the name of the specially designed automobile driven by Bruce Lee in the *Green Hornet* series?

Black Beauty, as it was dubbed, was the supercar used in the series. After the series expired, the expensive auto was placed on display at customized car shows.

#### Q. What was the offer Hong Kong filmmaker Run Run Shaw made to Bruce Lee in 1970?

While Bruce was on vacation in Hong Kong, Shaw, who operates Asia's largest production company, offered him the standard Asian contract actor's wages: a six-year deal amounting to \$75 per week. Later, following Lee's phenomenal success, Shaw was quoted in an interview as stating, "He was just another actor. Who knew?"

But in 1972, when Lee became king of the martial arts film market, Shaw changed his tune, offering him an estimated \$250,000 for a single film. Lee countered, demanding close to \$400,000, and Shaw accepted. But the film was never made because of Lee's untimely death.

#### Q. Was Bruce Lee a child actor?

Yes. Lee made his screen debut in a Hong Kong film called *The Beginning of a Boy* when he was six years old. After that, he played 20 childhood film roles, and he later made a







Right, Bruce Lee and James Franciscus share a thoughtful moment in the Longstreet series. Above, Bruce as Kato in the Green Hornet series. Above left, Van Morrison and Bruce in action on the Green Hornet sound stage. Below left, Bruce as an infant with his parents, Grace and Lée Hoi Chuen.



film at 18. Interestingly, his earliest debut was really made when he was carried in front of the cameras at the age of three months. All of his early films were made in Hong Kong.

#### Q. Did Bruce Lee ever win any competitive championships?

Yes, the Inter-School Boxing Championship in Hong Kong shortly after taking up the martial arts. Surprisingly, though, for someone known as a tremendously skilled fighter, he also won the Crown Colony cha-cha championships in 1958.

#### Q. Who was Bruce Lee's father?

Lee Hoi Chuen, a famous actor-comedian in the Chinese opera.

#### Q. What was Bruce Lee's rank in the martial arts?

He claimed none. Bruce once said, "I don't have any belt whatsoever. Unless you can really do it, that belt doesn't mean anything. I think it might be useful to hold your pants up."

# Q. Did Bruce Lee receive any formal acting training before tackling the role as Kato in the *Green Hornet* series?

Yes, but it was not exactly what you could call comprehensive. Lee's experience in Hong Kong films made during his youth hardly provided enough professional background. For

the Kato role, he was given a one-month crash course with acting instructor Jeff Corey.

# Q. Before the *Green Hornet* series, what was the planned TV series in which producer William Dozier intended to cast Bruce Lee?

It was to be a remake of the Charlie Chan series, starring Ross Martin of Wild Wild West fame. Dozier hired Lee to play Chan's number-one-son. The networks were insisting, however, that Dozier's successful Batman run for a full season before beginning any new production. In the interim, Dozier replaced the proposed series with the Green Hornet series.

# Q. What were some of the TV series in which Bruce Lee made little-known appearances?

Immediately after the Green Hornet series, Lee made guest appearances on Blondie, Ironside, and Here Come the Brides. A few years later, he co-starred with James Franciscus, his martial arts student, in four episodes of Longstreet.

# Q. How much did Bruce Lee receive for his first two Hong Kong films?

The late idol got \$7,500 each from producer Raymond Chow for starring in The Big Boss (Fists of Fury in the United

States) and *The Chinese Connection*. He then went into partnership with Chow for their subsequent film ventures.

# Q. Who was originally slated to play the lead role on the Kung Fu television series?

Bruce Lee. Warner Bros. had a show under consideration in 1970 which ultimately became the Kung Fu series. Lee was interviewed for the starring role, but because this was before he had become one of the biggest box-office stars in the world, he wasn't given serious consideration. Some agents and producers felt his English wasn't clear enough and that he wasn't enough of a name to carry the show. Lee, of course, later proved them wrong when he became the first Oriental ever to star in an American-made film — Enter the Dragon, produced by none other than Warner Bros.

# Q. Why did Bruce Lee use strange yells during the fighting in his films?

Lee's distinctive kiai (pronounced key-eye), meaning a yell or scream, was almost like the cry of a cat or bird. It was specially developed for use in his movies, as Lee had never actually practiced the sounds in his regular workouts.

#### O. What kind of nunchaku did Bruce Lee use in his movies?

The special nunchaku (nun-chaw-koo) was made of soft polyethylene. The chain connecting the two sticks was made of plastic. Lee was thus able to add realism to his films by using actual contact. Had he used the real hardwood sticks connected by a nylon cord, he would have been unable to produce the realistic effects intended.

#### O. Where did Bruce Lee learn to use the nunchaku?

Contrary to many claims, Lee was taught the basic movements of the weapon by Dan Inosanto, who was later to become Lee's student and chief disciple upon his death. Inosanto first demonstrated the moves of the nunchaku to Bruce at the 1964 International Karate Championships in Long Beach, California.

# Q. Did Bruce Lee write an early book on kung fu before he developed his personal style of jeet kune do?

Yes. He wrote his first book back in 1963. It was entitled Chinese Gung-Fu: The Philosophical Art of Self-Defense. The book was published by Oriental Book Sales of Oakland, California, a company owned by the late James Y. Lee, Bruce's student, who died shortly before his instructor in 1972. At that time, the company suspended operation. However, the book had already been out of print for several years before James Lee's death and is considered a very rare collector's item.

#### Q. Did Lee write any other books?

During his short lifetime, Lee was constantly compiling notes for his definitive *Tao of Jeet Kune Do*, the bible of the personal style of combat he founded. In 1975, Linda Lee released the manuscript to Ohara Publications, and it was published later that year. The book contains Lee's personal notes in his own writing and illustrations drawn in his own hand.

# Q. Was there an unfinished film Lee planned to do other than Game of Death?

Indeed there was. In 1970, he got together with two of his celebrity students, James Coburn and screenwriter Sterling



Above, screenwriter Sterling Silliphant who first trained under the guidance of Bruce Lee. Right, Bruce Lee learned the basic movements of the nunchaku from Dan Inosanto (below), who later became Bruce's student and chief disciple upon his death.





Silliphant, to work on a movie entitled *The Silent Flute*. Preproduction problems plagued the group when they couldn't agree on shooting locations. Warner Bros. wanted at least one setting in India, but Coburn was stubbornly opposed to it. They consequently dropped the project.

#### Q. What was one of Bruce Lee's major physical problems?

Lee had a continual problem with undesirable weight loss. Several times a day he would indulge in a specially concocted protein or vegetable drink. The protein drink consisted of Real Blair Protein powder, vegetable oil, peanut flour, powdered milk dissolved in ice water, eggs and their shells and sometimes bananas. His vegetable drink included carrots, apples and celery prepared in an electric juicer.

#### Q. What type of cars did Bruce Lee drive?

Lee enjoyed fast, expensive cars and, true to his nature, he drove them with abandon and panache. While living in Southern California he drove a Porsche; in Hong Kong, a Mercedes 350 SL. Shortly before his death he had on order a brand new gold Rolls Royce Corniche.

#### Q. Who was named "Protector of San Francisco?"

Bruce Lee. Upon his birth on November 27, 1940, his mother, Grace Li, named him Lee Yuen Kam. Since Lee was born in the United States, his mother had used the Americanized spelling of Li. The name meant "Protector of San Francisco," his place of birth. His formal name was later changed for various reasons to Lee Jun Fan. The name Bruce was given him by a nurse in the hospital.

# Q. From which U.S. high school did Bruce Lee graduate? Edison Vocational High School in Seattle, Washington.

Lee had started his high school education in Hong Kong and continued in America when he moved here at age 18.

#### Q. Where was Bruce Lee's first martial arts school located?

The Jun Fan Gung Fu Institute was located in a basement in Seattle's Chinatown. The title was a form of Lee's Chinese name, and it more or less read "Bruce Lee's Gung Fu Institute."

# Q. Who was one of the earliest advocates of full contact martial arts training in the United States?

Bruce Lee developed certain theories along full contact lines back in 1966 when he founded his personal style of combat — jeet kune do, or "way of the intercepting fist." Because much of the martial arts in America were then noncontact, with techniques pulled short of actual combat, Lee referred to them as comparable to "swimming on dry land."

#### O. How did Bruce Lee describe his films?

In an interview, Lee was quoted as saying the following: "I don't play the superhero. But the audience wants to make me one. I don't always play the same kind of role. Each role is different, although when I fight, I come out the same – like an animal.

"I never depend solely on my fighting skill to fulfill any of my film roles, although the audiences in Southeast Asia seem to think so. I believe it is more my personality and the expression of my body and myself. I am not acting. I am just doing my thing. When somebody tries to mimic my battle cries or grimaces, he makes himself look ridiculous.

"There are two types of actors — the versatile one who can go from character to character, and then there is the kind who is typecast, like Clint Eastwood, John Wayne and Charles Bronson. I see myself as lying somewhere between the two. I am a personality and each role I play shares a bit of that personality.

"I don't call the fighting in my films violence. I call it action. Any action film borders somewhere between reality and fantasy. If I were to be completely realistic, you would call me a bloody, violent man. I would simply destroy my opponent by tearing him apart or ripping his guts out. I wouldn't do it so artistically. See, I have this intensity in me, then all is well.

"I didn't create this monster — all this gore in Mandarin films. It was there before I came. At least I don't spread violence. There is always justification for it. A man who has killed many people has to take the responsibility for it. What I am trying to prove is that a man living by violence dies by violence.

"But violence is there in our society. In a way I perhaps anesthetize violence by the way I move my body so that the audience calls it, not violence, but body control.

"I believe that I have a role here in Southeast Asia. The audience needs to be educated and the one to educate them has to be somebody who is responsible. We are dealing with the masses and we have to create something that will get through to them. We have to educate them step by step. We can't do it overnight. That's what I am doing right now. Whether I succeed or not remains to be seen. But I don't just feel committed, I am committed."

# Q. What was Lee's concept for his unfinished Game of Death?

Lee wanted to bring together for the first time a legion of the greatest fighters and athletes in the world to co-star in one film. But Game of Death was left unfinished when Lee died. Lee, without even a script, was shooting one week of film footage when his friend and student Kareem Abdul-Jabbar arrived in Hong Kong for other business. Lee enticed the basketball star to work on his film, and the week's footage contained some of the most sensational fight scenes ever filmed. Stills of the fight scene have been converted to posters and marketed all over the world. Game of Death actually started in 1973, but was first interrupted when Lee got the offer from Warner Bros. to do Enter the Dragon.

#### O. How did Bruce Lee die?

According to Professor R.D. Teare, the professor of forensic medicine at the University of London who testified at the coroner's hearing in Hong Kong, "The cause of death was acute cerebral edema (brain swelling) due to hypersensitivity to either meprobamate or aspirin, or possibly the combination of the two, contained in the drug Equagesic." Lee had been given an Equagesic tablet shortly before he had lapsed into permanent unconsciousness on July 20, 1973.

#### O. What was unusual about Bruce Lee's funeral?

He had two of them, one in Hong Kong for his friends and fans, and a more private funeral at the Butterworth Mortuary when he was eventually buried in Seattle, Washington.

#### Q. By which nickname was Bruce Lee known in Hong Kong?

He was called "the man with three legs" because audiences were so impressed by his demonstration of speed in a particular kicking combination of three separate kicks as demonstrated in his film Fists of Fury (The Chinese Connection in the United States).

# Q. How many people appeared at Bruce Lee's funeral in Hong Kong?

An estimated 20,000 assembled outside the Kowloon Funeral Parlor to pay their last respects to the superstar. He was laid out in an open bronze casket.

#### Q. Who served as pallbearers at Bruce Lee's Seattle funeral?

Superstars Steve McQueen and James Coburn, who were his students and friends; Lee's protege, Dan Inosanto; his brother, Robert Lee; his students Taky Kimura and Peter Chin.

# Q. At Bruce Lee's Hong Kong funeral, a banner was placed above his picture. How did it read?

Translated from Chinese, it read "A Star Sinks in the Sea of Art."

#### Q. What song was played at Bruce Lee's Hong Kong funeral?

A Chinese dirge which resembles "Auld Lang Syne" was played by a band upon the agrival of mourners.

#### Q. Which songs were played at Bruce Lee's Seattle funeral?

As Bruce wished, the music wasn't traditional. Recordings were played which included the Blood, Sweat and Tears version of "When I Die" (Lee's favorite song), Frank Sinatra's "My Way," Sergio Mendez' "Look Around" and Tom Jones' "The Impossible Dream,"

#### Q. Where is the site of Bruce Lee's grave?

The late martial arts star was buried at Lake View Cemetery overlooking Lake Washington outside Seattle.



Above, Bruce's coffin departs the plane at the Hong Kong airport. Below, a chaotic scene in the Kowloon Funeral Parlour as fans flock to pay their last respects to Bruce Lee. The superstar was laid out in an open bronze casket.





Admirers visit by the hundreds, and fresh flowers are continually placed at his grave.

# Q. Was Bruce Lee really as proficient in the martial arts as he looked in his movies?

He was a phenomenal martial artist with natural athletic abilities. For instance, he could observe any technique and within a short time, he could perform it flawlessly. Then he would modify it to increase its efficiency. To clarify that statement, consider the following: Lee originally trained only in the classical wing chun style of kung fu, a system which chiefly concentrates on the use of hands in combat. And yet, claiming no other instructor, Lee was able to add to his fighting arsenal many types of conventional standing kicks as well as the more acrobatic jumping kicks. And it has been repeatedly stated that he taught himself by merely watching other martial artists perform!

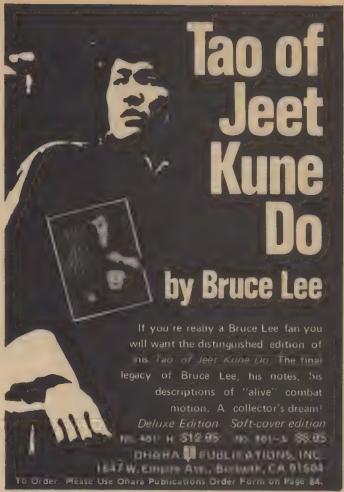
As karate pioneer Ed Parker said in describing him, "He was one in two million," meaning that his degree of natural skill was exceptionally rare.

# Q. How did Bruce Lee feel women should defend themselves when attacked?

When it came to women, Bruce had no illusions about their ability to defend themselves against an attacker, particularly if a bigger and stronger attacker. "I advise any female learning gung fu that if they are ever attacked to hit 'em in the groin, poke 'em in the eyes, kick 'em on the shins or the knee... and run like hell," he once told a reporter.

#### Q. What is jeet kune do?

Jeet kune do (jeet coon doe), or "way of the intercepting fist," is a collection of basic mental and physical concepts, observations of combat maneuvers and philosophies of attitude gathered and developed by the late Bruce Lee. His personal fighting method superseded his former practice of the wing chun style of kung fu.





Watch for it at your newsstand!

# MARTIAL ARTS IN TELEVISION AND MOVIES

Continued from Page 35

Donn Draeger, the prolific author of the finest research books in the martial arts, was the film's choreographer. Away from the typewriter, Draeger is a highly competent practitioner of both judo and karate.

#### Q. Is it true that Sean Connery holds a black belt in karate?

Connery, who starred as James Bond in six of the Bond adventures, was awarded an honorary black belt from Japan's celebrated karate master Mas Oyama. Connery studied briefly with Oyama during the filming of You Only Live Twice in 1967. The honorary black belt was given to Connery for his promotion of karate through the film medium, not for his expertise.

# Q. Elvis Presley used to appear to use karate in his films. Was he an authentic practitioner?

A long-time black belt and karate enthusiast, Presley began his study of the art back in 1958 with the late Hank Slemansky, who was killed on active duty in Vietnam. Since then, Elvis has trained with Red West, his chief of security; with Californian Ed Parker, who eventually promoted Elvis to 8th-degree black belt; and, more currently, with world middle-weight champion Bill Wallace of Memphis.

# Q. Chuck Norris is best known as a former karate champion. Has he also done film work?

Norris has been deeply into acting ever since his costarring role with the late Bruce Lee in Return of the Dragon. At the time of this writing, he had recently completed two movies—one in the United States, the other in Europe. The former, tentatively titled Cindy Joe and the Texas Turnaround, is an action-adventure film scheduled for release in 1977.

#### O. Does veteran actor John Saxon really study karate?

Saxon began practicing karate long before it became a household word. He started his training under Los Angeles' Hidetaka Nishiyama in the early 1960s and was able to advance to the rank of brown belt, which is the level just below black belt. Because of his hectic film schedules, Saxon has only been able to practice karate irregularly. Since his initiation, he has received additional instruction from Bob Wall, from Hollywood kung fu instructor Jimmy Woo and also from the late Bruce Lee during the making of Enter the Dragon, in which Saxon co-starred.

#### Q. Who are some famous actors studying the martial arts?

James Caan, John Saxon, James Garner, Fred Williamson, William Shatner, Peter Fonda, Dennis Hopper, Robert Culp, Raymond St. Jacques, Robert Conrad, Rick Jason, the late Nick Adams, Steve McQueen, Bill Smith, Ron Ely and the late Freddie Prinze.

#### Q. Did David Carradine actually shave all the hair off his





Photo by David M. King





Beginning counter-clockwise, Bob Wall and Jim Kelly, David Carradine, Chuck Norris, Ed Parker and Elvis Presley.

#### head for his role in the Kung Fu series?

For at least one episode, Carradine is reported to have shaved his head. Most of the time when he was doing a flash-back scene, he wore a skullcap over his head to make him appear bald.

#### Q. Where can one write to David Carradine?

Even though the Kung Fu series has been canceled, one can write to Carradine as well as other stars of the show in care of ABC Television, 4151 Prospect Ave., Hollywood, California 90027. Be sure to address the letter to the person intended.

#### Q. Is it possible to write to Bruce Lee's widow, Linda Lee?

Yes. Address all letters to Linda Lee, c/o Filipino Kali Academy, 23018 S. Normandie, Torrance, California 90510.

# Q. Which famous actress, a student of Bruce Lee's, was a victim in the Manson murders?

Sharon Tate, who studied with Lee during the filming of *The Wrecking Crew*, a Matt Helm adventure starring Dean Martin, was killed during the Manson slayings. Another Lee student and close friend, Jay Sebring, was also slain.

#### Q. What was the first movie in which Jim Kelly appeared?

The handsome black actor got his real start in *Melinda*, one of the first American-made feature films to use the martial arts prolifically.

### Q. What are the films Jim Kelly has done to date?

Kelly has either starred in or appeared in Melinda, Enter the Dragon, Black Belt Jones, Golden Needles, Truck Turner, Three the Hard Way, Hot Potato and Take a Hard Ride.

#### Q. Was Jim Kelly really a karate champion before becoming an actor?

Yes. Kelly won the middleweight title of the 1971 International Karate Championships in Long Beach, California. It was Kelly's major claim to competitive fame, since the Internationals is one of the largest elimination tournaments in America. But that same night, Kelly was defeated by Black Karate Federation president Steve Sanders in the runoff for grand championship. Before this, Kelly had accumulated minor West Coast victories, including grand championship

titles at the Four Seasons, the Lima Lama Championships, the West Coast Shotokan and the Golden West Championships. He also won the middleweight crown of the American Tae Kwon Do Championships.

#### Q. Who are some of the celebrities Jim Kelly has taught?

Kelly has worked with Gloria Hendry for her role in *Black*Belt Jones and Calvin Lockhart for his role in Melinda,

## Q. How did Gloria Hendry become such a determined karate enthusiast?

Hendry was introduced to karate when she initially studied it under Jim Kelly for her role in *Black Belt Jones*. Later, she began training with prominent karate coach Jerry Smith. An industrious promoter of the martial arts, the beautiful black actress has appeared as a martial artist on numerous television shows, including the NBC syndicated documentary Secrets of the Martial Arts.

# Q. From whom did Tamara Dobson study karate for her role as Cleopatra Jones?

The tall, leggy actress actually studied hapkido, not karate, from *Billy Jack's* Bong Soo Han. Han taught her privately before the movie and he also choreographed the numerous martial arts fight scenes in it.

#### Q. Who is Tak Kubota?

A well-known Hollywood karate instructor, Kubota has also appeared in many films and commercials. His credits include roles in *The Mechanic, Killer Elite, Get Fisk* and the award-winning *Sensei* (pronounced *sen-say*). As a technical advisor, Kubota has worked behind the scenes in *Goldfinger, Doc Savage, Shaft in Africa* and *Doll Squad*.

### Q. Did Charles Bronson study karate for his role in The Mechanic?

Yes. The international superstar trained with Hollywood karate instructor Tak Kubota to sharpen his skills for at least one fight scene in *The Mechanic*.

### Q. Does Ron Ely, who played Doc Savage, actually train in karate?

Ely has been training for several years with Tak Kubota.





Beginning clockwise, Screenwriter Sterling Silliphant and his wife Tiana who made on screen debut in *The Killer Elite*, Kam Yuen and David Carradine from the *Kung Fu* series, author Joe Hyams who trains with Pat Strong, actor John Saxon who trained in karate many years prior to his starring role in *Enter the Dragon*.

Photo by Ed Ikuta

#### Q. Who are some of the celebrities Ed Parker has taught?

Parker has taught the late Elvis Presley, producer Blake Edwards, the late Nick Adams, Robert Culp, Robert Wagner, the late Audie Murphy, composer Bronislaw Kaper, Joey Bishop, the late Frank Lovejoy, Darren McGavin, Macdonald Carey, Warren Beatty and Elke Sommer.

#### O. Who is the most famous star ever to study karate?

Probably veteran black belt Elvis Presley, who is perhaps closely followed by superstar Steve McQueen. Although Elvis remained chiefly behind the scenes in his practice of karate, he appeared in a 1975 issue of *People* magazine throwing a kick at world middleweight karate champion Bill Wallace, Elvis' last instructor. McQueen trains privately with veteran referee and former competitor Pat Johnson of California.

#### Q. Which famous music composer is also a karate student?

Lalo Schifrin, who composed the music for Mission Impossible and Enter the Dragon, among many other shows and films. Schifrin trains with Emil Farkas of Beverly Hills. The pair are even negotiating to produce future films which will make use of the martial arts.

# Q. Which former film critic and noted author studies the martial arts?

Hollywood's Joe Hyams. The husband of talented actress Elke Sommer first donned a gi back in the early 1960s, when he studied with Ed Parker. Hyams wrote the introduction to one of Parker's first books on the subject, Secrets of Chinese Karate. Today, Hyams continues his training with Pat Strong, a former student of Bruce Lee's.

## Q. Which noted screenwriter is also a long-time martial arts enthusiast?

Academy Award-winning screenwriter Sterling Silliphant first trained under the guidance of the late Bruce Lee. The man who penned such screen blockbusters as *The Towering Inferno* and *The Poseidon Adventure* continued his studies with karate instructor Tak Kubota upon Lee's death.

#### O. Does Priscilla Presley hold any rank in karate?

Yes. The lovely ex-wife of Elvis is a certified green belt, having received her early training from Chuck Norris, then

Mike Stone. Her kata, or forms, performances were flawless in 1972 when she appeared to be practicing karate regularly, and some observers insist that she could probably have won tournament titles in competition against women of her same rank.

# Q. Which television show used to feature famous martial artists regularly?

The Thrillseekers, hosted by actor Chuck Conners. The show occasionally devoted entire half-hour segments to some rather hair-raising exhibitions by martial arts experts. Those making appearances include Tadashi Yamashita (twice), New York's Ron Duncan and Mike Crain (Karate for Christ) of Chattanooga, Tennessee.

# Q. What unique event took place in the movie Bad Day at Black Rock?

In one scene, Spencer Tracy, playing the role of a onearmed veteran, used a combination of judo, karate and jujitsu to defend himself against an attack from Ernest Borgnine. The classic scene, woven into the tight dramatic theme of the highly praised film, not only was an early use of the martial arts in cinema, but also demonstrated how effective these combative disciplines can be as part of the story line.

#### Q. What is The Silent Flute about?

A cooperative venture by Bruce Lee, Sterling Silliphant and James Coburn which never got off the ground, The Silent Flute traced the trials and tribulations of one man's search for the ultimate martial arts book. The story was to be pure fantasy, and Bruce would have played a number of roles in the actual film. In late 1976, Sandy Howard Productions, a Hollywood-based independent responsible for such hits as A Man Called Horse, bought the rights to The Silent Flute and signed David Carradine to star in it. Production was expected to begin by mid-1977.

# Q. How authentic was the depiction of the martial arts in the Kung Fu TV series?

Producer Jerry Thorpe went through some extravagant motions to lend authentic support to his ABC program. For instance, the technical advisers for the fight scenes, Kam Yuen and David Chow, were both veteran martial artists. Numerous other experienced martial artists were also hired to portray



certain scenes at the monastery. Most of the hairless monks, either using skullcaps or actually shaved, were played by martial artists instead of bit-part actors. Whether or not the philosophy inherent in the program was actually authentic is questionable, however. Most of the verbal wisdom flowed from the scriptwriter's pen rather than ancient Chinese scriptures.

#### Q. For what is Angela Mao-Ying famous?

Angela Mao-Ying is the martial arts movie queen of Hong Kong. Besides co-starring with Bruce Lee in both Enter the Dragon and The Chinese Connection, Mao-Ying has starred in Lady Kung Fu, Hapkido, Deep Thrust: Hand of Death, Stoner (with George Lazenby) and Deadly China Doll. She also costarred with American karate pioneer Jhoon Rhee in When Tae Kwon Do Strikes (Sting of the Dragon Masters in the United States).

# Q. Is veteran Japanese actor Toshiro Mifune a devotee of the martial arts?

Japan's famed cinema star practices several Oriental disciplines, especially kendo, the art of fencing. Mifune first rose to stardom in the classic Seven Samurai, which later served as the model for the American-made film The Magnificent Seven. Mifune is best known for roles portraying a rough samurai warrior, though he is equally acclaimed as a fine, versatile actor.

#### Q. What was Toshiro Mifune's most famous role?

It is rather difficult to delineate which role earned Mifune the most fame, although critics claim his sensitive portrayal of





a samurai warrior in the 1955 Japanese classic Seven Samurai established his credentials as an actor of considerable magnitude.

# Q. In which American-made movie did Toshiro Mifune display his martial arts abilities?

In Red Sun with Charles Bronson and Ursula Andress, Mifune demonstrated his expertise with both weaponry and empty hand combat.

# Q. Which American-based karate instructor has starred in several Japanese martial arts films?

California's Tadashi Yamashita, who formerly rocketed to stardom as one of the most talented Oriental weapons performers in America, was discovered by Japanese filmmakers after his two-time appearance in the television *Thrillseekers* series. Following his surprise discovery, Yamashita starred in the Japanese film *The Karate*, and immediately became a celebrity in the Land of the Rising Sun.

#### Q. Which female celebrities have studied the martial arts?

Peggy Lipton, Cheri Caffaro, Irene Tsu, Gloria Hendry, Tiana Silliphant, Carol Lawrence, Lana Wood, Pam Grier, Honor Blackman and Diana Rigg.

# Q. Who is the famous English actress who also wrote a book on women's self-defense?

Honor Blackman, perhaps best known for her role as Pussy Galore in Goldfinger, penned Honor Blackman's Guide to Women's Self-Defense back in the mid-1960s.

# Q. Who starred in the film Melinda, and what was its martial arts significance?

Calvin Lockhart was the star, and Melinda was one of the first American-made feature films to use the martial arts extensively as part of the theme. Additionally, the movie marked the screen debut of actor/karateka Jim Kelly.

# Q. Some martial arts actors have performed impossible feats of skill in their films. Do these feats reflect badly on the martial arts?

No. Most viewers realize that props and camera tricks are responsible for the impossible deeds performed in films. However, youngsters exposed to these displays often enroll in



Boxing Champion Muhammad Ali spars with his karate instructor, Jhoon Rhee; Emil Farkas on Killer Elite set.

martial arts studios to learn them, then are disappointed when they discover the feats are physically impossible. There is no critical influence since people attend these films merely to be entertained.

#### Q. With whom does Issac Hayes study karate?

Donnie Williams of Duarte, California. Williams, an aspiring actor who has been billed "karate's clown prince," appeared briefly in *Enter the Dragon*, and more prominently in *Black Belt Jones* and *Killer Elite*.

#### Q. Who teaches karate to Paul Williams?

The famous songwriter studies with Emil Farkas, coauthor of this book.

#### O. Why did actress Cheri Caffaro begin studying karate?

Caffaro took up karate when Girls Are For Loving, a film she was scheduled to star in, required her to perform karate on screen. Following the film, she enjoyed the experience so much she continued her studies with Emil Farkas.

# Q. What was "boy wonder" Phil Spector's association with karate?

Spector, the foremost independent record producer of the 1960s, got involved in the martial arts when he hired two black belts, Santy Josol and Victor Lipton, as his bodyguards. He began taking karate lessons from them and eventually opened up a dojo for them in which to teach their craft. After Josol and Lipton quit teaching, U.S. karate champion Mike Stone acted as Spector's bodyguard when the situation arose for his services.

#### O. Is Fred Williamson a karate enthusiast?

Williamson has been studying with Emil Farkas of Beverly Hills since 1972. He displayed some of his expertise in the film That Man Bolt.

# Q. Who are some of the children of celebrities who study the martial arts?

Some of the children infatuated with karate are offspring of Polly Bergen, Mike Conners, Herb Alpert, Buddy Hackett, Jack Carter, Kirk Douglas and Barry Gordy, Jr.

# Q. Which famous trumpet player is also a longtime karate devotee?

An ardent practitioner of karate, Herb Alpert has trained for five years, since 1972, with Emil Farkas.

# Q. Which famous martial artist is also a well-known movie stuntman?

Judo and wrestling champion Gene LeBell of Los Angeles has been a stunt coordinator and stuntman since 1955 and has done countless films. LeBell became a member of the Stuntman's Association in the early 1960s. He served as an opponent to Bruce Lee in several memorable fight scenes from the old *Green Hornet* TV series. In addition, LeBell has worked with such stellar celebrities as Elvis Presley, James Caan, Robert Wagner, Jerry Lewis, Bob Hope, Jack Benny, James Whitmore, David Carradine and Joe Don Baker. Today, he is still as active as ever.

#### Q. Does Muhammad Ali really practice karate?

The "People's Choice" has been intermittently a practicing advocate of karate for the past four years. In fact, Ali's ex-wife Belinda also studies. Ali began his early karate training with George Dillman of Reading, Pennsylvania. Both he and Belinda are currently under the tutelage of Jhoon Rhee of Washington, D.C. Ali has even engaged in exhibition sparring matches with karate fighters such as Miami's Joe Hess, and, in 1975, a photo of the heavyweight boxing champion wearing a karate uniform and Safe-T equipment appeared in newspapers throughout the world.

# Q. Who are some of the noted recording artists who have pursued the study of the martial arts?

The list is long and distinguished: Elvis Presley, Engelbert Humperdinck, Mark Lindsay, Carol Lawrence, Robert Goulet, conductor Bronislaw Kaper, Herb Alpert, Lalo Schifrin, songwriter Paul Williams, David Crosby of Crosby, Stills, Nash and Young, the rock group Foghat, Jose Feliciano, Richie Havens, Gabor Szabo, prominent ex-record producer Phil Spector, Jeff Barry and Isaac Hayes.

#### Q. Do prominent sports stars study martial arts?

Yes. In baseball, Roy White, Tony Kubrick and Steve Arlin; in boxing, Muhammad Ali; in football, Fred Williamson, Jimmy Orr, Roman Gabriel, Pat Matson, Bruce Coslet and Bob Geddes; in basketball, Kareem Abdul-Jabbar, Sidney Wicks and Curtis Rowe; in tennis, Jimmy Connors.

### Q. Who is the wealthiest person to practice the martial arts in America?

Beyond a shadow of a doubt, it was the late Elvis Presley.

# Q. What is director Sam Peckinpah's connection to the martial arts?

Hollywood's veteran filmmaker, who has undertaken projects such as the action-packed *The Wild Bunch* directed *Killer Elite*, a 1975 motion picture which provided a showcase for martial arts fight scenes. Appearing in the film were martial artists Emil Farkas, Tak Kubota, Donnie Williams, Eric Lee, Gene LeBell and Dan Inosanto. James Caan and Robert Duval of *Godfather* fame starred in the film, as well as Tiana Silliphant, wife of Academy Award-winning screenwriter Sterling Silliphant, who penned the script for *Killer Elite*. The movie, boasting a \$5 million budget, is the most distinguished motion picture ever to include the martial arts as a part of the story line.

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# "FAVORITE" DRAWING!



What can we say? As illustrated by Drawing Contests in previous issues of FIGHT-ING STARS, the all-time favorite martial artist submitted by readers is the inimitable Bruce Lee. And entries even include an oil painting.

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All submitted drawings become the property of Rainbow Publications and the FIGHTING STARS Drawing Contest. Due to the large volume of entries, none can be returned. Send your favorite drawing to:

FIGHTING STARS Drawing Contest 1845 W. Empire Ave. Burbank, CA 91504

# A SIFU FOR ALL SEASONS

Versatility is the key to martial artist's career.



by Rob Edelman

Jason Lau grins at the short, burly man — Lau's arm draped around his shoulder, typifying a trusting, everloving comrade. But, in a fraction of a moment, Lau's foot is off the ground, executing a flying spinning crescent, crunching the man's jaw. He topples to the floor.

Two scowling strangers move toward Lau. They are fast, but he is a split second faster. Leaping six feet into the air, Lau demolishes the pair – one with each foot, using a double front kick. His hands, feet and entire body strike as a bolt of lightning.

Hong Kong-born Jason Lau – movie actor, author, community activist, sifu – is a master of wing chun kung fu.

"It's very popular where I am from," he says sitting in a photo and trophycluttered office in the school in Brooklyn, New York, where he is headmaster. "It's long-range fighting and close combat. There is a lot of kicking. But, no matter what, you have to be close to your opponent. You have to sense him. How he comes and how he moves."

Twenty-six-year-old Lau, a resident of New York since 1969, was born into a theatrical family. His parents, Lau Pak Wah and Fung Ying, were stars in kung fu show business in Hong Kong.

Lau did stunt work in a few films in Hong Kong. And while appearing in a show three years ago at the Robert F. Kennedy Theater in New York City, Ron Van Clief chose him for a bit role in The Black Dragon in New York.

"I was the person who asked Ron for help," Lau recalls. "We got to play a fight scene together."

Following that stroke of luck, Lau appeared as actor or stuntman, in Ninja, The Invisible Fist and Death Promise. In addition, he promoted the film Dynasty in a stage show and tournament with

Ron Van Clief. And Lau also choreographs fight scenes.

"You don't only have to know how to fight," he says. "You must know camera angles to let the audience clearly see the technique. On each movement, we'll do a couple of different shots at different distances and angles. The right expression must be on the face. The hands must be in a certain way. Sometimes, movements are done so fast that they cannot be caught by the camera. So everything must be adjusted."

And Lau's best film work may be ahead. Presently, Twentieth Century-Fox is considering an untitled screen-play written by Sidney Filson which is the martial arts cinema's answer to Close Encounters of the Third Kind. Lau will portray the lead character, "Cricket."

"He's a funny guy," the actor says.
"He doesn't walk like a normal person.
He's from another planet, you see, and he comes down to earth."

The sifu also may star in another prospective film project *The Chinatown Mafia*, also known as *Blood for Blood*. Portraying a man from Hong Kong who works in a gambling house, Lau exposes a gang.

"There will be a lot of acting – funny acting," says Lau, smiling. "I'll play a funny gangster. I'll have to act as well as fight. Sidney Filson wrote the script – but the story idea is mine.

"This will be my chance to choreograph exactly the way I want," continues the actor, who recently completed the book, The Wing Chun Encyclopedia, which Lau hopes will be published soon. "I hope the audience will like it," he adds.

"Kung fu films," says Lau, "expose the martial arts and let people know what kung fu is. But sometimes, actors get caught up in theatrics and do things just to impress the audience." In addition, he says, many film actors only mirror the movements of the master — Bruce Lee.

"All the martial artists in America should be appreciative of Bruce Lee because he is the one who made kung fu films popular. Even in Hong Kong, where they were making films for years, it wasn't all that accepted. But when Bruce Lee came along, everything changed.

"Bruce Lee was so good. He was fast. Everybody copies Bruce Lee, but nobody can be as good. People should realize that he is dead. They should fight their own way, find their own way to make it."

And coincidentally, Lau attended the



Jason Lau, a master of wing chun kung fu, and Speedy Leacock do combat in a scene from *Death Promise*. "Martial arts is a force," says Lau. "It's energy of yourself."

same high school as Lee - LaSalle College. (In Hong Kong, high school is referred to as "college.")

"He was a crazy guy," Lau remembers. "He'd kick you right in a minute if he was challenged. When I first met him, he was a wise guy — a tough street kid. By the time he was in New York, he seemed to have become more modest. But he still would never let anyone cross him."

Lau, president of the Eastern United States Wing Chun Kung Fu Federation, like Lee, has a following of admirers.

"He's fabulous," says Sidney Filson. "I was editor of *Dragon Magazine*, and I've seen just about every martial artist around the world. Jason is right up there on top."

"I've been studying for eleven years altogether, the past three with Jason." adds Alan Goldberg, a student of Lau. "I've been to a lot of sifu and hundreds of demonstrations. Jason is the best."

But why are the martial arts so important to Lau?

"It keeps me up," he replies. "It's a spiritual thing – very good for my mental health. My mind becomes more relaxed after I practice. And it is good for my body. I have no special diet. I eat like a pig. But I work out at least

one hour each day. I've kept my weight at one hundred and thirty-five pounds for seven years.

"Also, ever since the earth started, people have had to fight to survive. Even today, people are still killing each other. If you don't have a bullet, all you can depend on are your hands. That's life."

A member of Brooklyn's 67th Precinct auxiliary police force, Lau with 10 of his students, cruised Flatbush Avenue during New York City's last blackout. Shielding stores from looters, he made five citizens arrests.

"And I almost got killed," he recalls. "I was surrounded by fifteen people with table legs and baseball bats. All I had was a metal whip. A guy lunged at me with a knife. I caught it with my hand and was cut severely. But that was all.

"Martial arts is a force," he adds somberly. "It's energy of yourself. It's gaining confidence in yourself. How good one becomes depends not on size nor strength, but on how much you know. It's not just thinking you're good. It's practicing. It's learning to use your hands as easily as you close your eyes."

# RESPONSE



Bruce Lee began using nunchaku after the International Karate Championships held in Long Beach, California, in 1964. Dan Inosanto, who later became Bruce's student and chief disciple, taught him the basic movements.

Q. Can you give me the present home address of Linda Lee? It is very important that I contact her! I also would like the address of Dan Inosanto.

> Fernando Lee Reading, PA

Q. Can you give me Alex Kwon and Judy Lee's address?

Maria Rias Hartford, CT

Q. I would like to obtain information on the following people. Where can I write to Kam Yuen, Leo Fong and Linda Lee (Bruce Lee's wife)?

Oshannah Thundercloud Bridgeport, OH

Q. Can you give me the address of David Carradine?

Name Withheld Mechanicsburg, OH

You can contact Linda Lee by writing to: her attorney Adrian Marshall, 10100 Santa Monica Blvd., Ste. 920, Los Angeles, CA 90067. Since it is not our policy to disclose the home addresses of personalities profiled in this publication, you can write to Dan Inosanto, Alex Kwon, Judy Lee, Kam Yuen, Leo Fong and David Carradine in care of FIGHTING STARS.

Q. I would like to know if Bruce Lee has a fan club?

Gary Lee Detroit, MI

Yes. See Make Contact, Bruce Lee Correspondents, in this issue.

Q. I would like to see a story on Jim Kelly's new movie *Black Samurai*. Also, where can I get the sound track to the movie *Black Belt Jones*?

Marc Coleman New York, NY A synopsis of the film Black Samurai appears in the Apr. '78 issue of FIGHT-ING STARS. For information regarding Black Belt Jones, write to Warner Bros., 4000 Warner, Burbank, CA 91504.

Q. Could you tell us whether or not we'll see any more of Evan Kim and master Bong Soo Han in any more movies? Your article on Fistful of Yen really was great! If it hadn't been for your article, I would have missed that powerful martial arts segment in Kentucky Fried Movie.

Cub Stalnaker Charleston, WV

Evan Kim recently completed the film Go Tell the Spartans, a Vietnam war saga. And Bong Soo Han recently starred in Kill the Golden Goose, an action-adventure film, also starring Ed Parker. Both movies are slated for early-to-mid-1978 release.

Q. Could you possibly in the future do a special issue devoted to Bruce Lee, like a memorial? I would like to see new and rare photos from all his fantastic movies, including Game of Death.

Tom Cantillon Roselle, NJ

FIGHTING STARS hopes to devote several articles or perhaps an entire issue, to Bruce's Game of Death, upon the film's release.

Q. When did Bruce Lee learn to use nunchaku? Who did he take lessons from?

Greg Wallace Lockport, IL

Bruce began using nunchaku sometime after the International Karate Championships held in Long Beach, California, in 1964. He learned the basic movements from Dan Inosanto, who later became Bruce's student and chief disciple. Q. Do you know who I can write to buy posters of Sonny Chiba, Estuko Shiomi, Jimmy Wang Yu, Lo Lieh and David Chen who starred in Kung Fu, Master Bruce Lee Style?

Reginald Jones Mt. Vernon, NY

Write to: National Screen Services Ads., 2001 S. La Cienega Blvd., Los Angeles, CA.

Q. I would like to know if Warner Bros. has any pictures or posters of Bruce Lee from Enter the Dragon. I would like to know if I can obtain these pictures of Bruce Lee and their prices.

Collins Leysath Trenton, NJ

When FIGHTING STARS last contacted Warner Bros. regarding the same question, they replied they previously had given away all publicity material from Enter the Dragon. However, if you would like to pursue the matter personally, we suggest you contact their public relations department located at 4000 Warner Blvd., Burbank, CA 91522.

Q. I would like to know where I can get the book Karate — Basic Concepts and Skills by Bill Wallace. And does Bill Wallace have a fan club? Where can I write to him?

Mike Weidler New Buffalo, MI

We suggest you address correspondence to Mr. Wallace regarding a fan club and his book to: Memphis State University, Physical Education Department, Memphis, TN.

For answers to your most pressing questions, ask FIGHTING STARS. Address your inquiry to:

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We cannot respond by mail, but we will print as many questions as space permits.



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# LECNARD GALIZA: Mighty Mouse of Martial Arts



by Stuart Goldman

What strikes you first about Leonard Galiza is his almost boundless energy. Whether sitting or standing, Galiza is a study in motion, constantly gesturing – elucidating statements with his hands, standing and pacing momentarily and then sitting again, but apparently containing himself with difficulty.

The deep-set, brown eyes sunk into an almost classical face framed by the well-trimmed beard appear to be the only nonmoving portions of Galiza's body. They hold your gaze and rarely blink – a truly disconcerting experience if distraction tends to divert one.

Finally, due mainly to frustration, I ask Galiza about his seemingly inexhaustible vigor.

"Oh yeah," he says, not offering any sort of explanation. "Have you ever seen me fight? It's the same thing. I'm always moving."

Indeed I had. In fact, I first glimpsed the flashy martial artist at one of his recent full contact matches in Hawaii. At the sound of the opening bell, Galiza charged out and tore into his hapless opponent like a virtual whirlwind of nonstop kicking and punching. I thought Galiza resembled a character from the earlier kung fu films. You know, the movies in which everyone seems to fight in fast motion.

But what I witnessed was no performance. This guy was for real. By the second round, his opponent had been on the floor four times. And just before the closing bell Galiza flattened him for good with a picture-perfect, spinning back kick, followed by a series of punches so fast that I literally could not count them. It really didn't matter to me — and even less to the fellow on the floor.

Some weeks later, while attending the screening of a new martial arts film, The Golden Web, I spotted Galiza again. His scene was short — a brief fight. But he displayed the same grace and speed on screen as he had in the ring. I left the theater thinking that Galiza was perhaps the most colorful, and certainly fastest, fighter I had seen in years.

However, one aspect of Galiza's incredible speed can be easily explained. He's small. In fact, some might say — tiny.

Standing at five-feet-one-inch and weighing in at 112 pounds, Galiza, sometimes called "Mighty Mouse" by his cohorts, looks, in person, even more



Leonard Galiza, 4th from the left, and other members of the American Karate Full Contact Team celebrate their match with the Japanese Kickboxing Association on November 14, 1977 — a first for a U.S. karate team.

miniscule than he does on the screen. Feeling the subject may be a sore spot, I decide to dispose of it immediately and ask Galiza if his size bothers him.

"It's weird," he says. "I mean, I think of myself as just the same as anyone else. But then, I'll be walking down the street next to somebody, and I'll think, 'Gee, am I really that short?' Or walk up to a bathroom mirror sometimes and not be able to see myself. Stuff like that, you know? I guess the hardest thing has been dating girls. I mean — they're always bigger than I am!

"But I've learned to live with it and accept it. Maybe that's part of the reason I liked being in films. Because in a fight scene they match you up with a guy your own size. So on-screen you can't really tell how big I am.

"But in the ring — well, that's a different story. I mean, now, with full contact upholding the weight divisions, I'm fighting guys my own size. But before in tournament days, I fought anyone and everyone."

In fact, Galiza was a champion on the tournament circuit. He fought in well over 100 bouts and won the Internationals, the most important tournament, in 1966 and 1967. In addition, he earned the Good Sportsmanship award two years in a row.

"Those were rough times," Galiza muses. "Full contact is tough too, but in those tournaments I fought guys who were 150, 175 — even bigger. It was crazy."

However, Galiza met his biggest opponent - a 210-pound kung fu master in a full contact tournament - a story he obviously relishes telling. "But please don't print the guy's name, o.k?" he implores. "I mean, I wouldn't want to embarass him." Let it suffice to say the face is a well-known one plastered on the pages of many a martial arts magazine.

# "All aggression stems from fear."

"It was at the beginning of the full contact days," Galiza says, "and it was one of those, well, you know - private tournaments. Only a few people around. They were really rough then, man. I mean, guys were coming out with their teeth knocked out of their face and all that. At that time it was like which style was best. And in this particular thing it was sort of like an elimination bout everybody just fought until there were only two guys left. Then they would fight for the championship. There was no attention paid to size or anything. The only thing that separated opponents was which martial art they studied.

"Anyhow, at the end of the day there was only me and this other guy—we were both karate guys—and this one huge kung fu guy. Well, we flipped a coin and I lost. And there I was in the ring with this monster. I thought they were kidding.

"At one point in the fight, he just picked me up off the ground and dumped me. I knew I had to get inside. And I finally did and hit him as hard as

I could right in the nose. And he just quit. Just like that! He wouldn't fight anymore."

A slightly bemused expression crosses Galiza's face. But following a pause, he launches into another tale, his hands flying and illustrating the finer points.

Looking at the Galiza here before me—this wiry bundle of energy, the incredibly muscular physique and my images of the brawler in the ring—it's hard to imagine that 15 years ago he was almost completely physically incapacitated. A chronic asthmatic, Galiza is one of the eight in his family stricken by the disease.

The Galizas grew up in their native Hawaii, and Leonard and his brothers worked in the pineapple fields, trading shifts when one was too sick to work. Most of their earnings paid doctor bills.

"Our total bills were so big," Galiza remembers, "the doctor finally just told my dad to forget paying them."

Eventually, Galiza traveled to the Mainland to visit a friend and soon immersed himself into the California scene. One night, having nothing better to do, he wandered into Bill Ryusaki's karate school in North Hollywood. Also Hawaiian, Ryusaki was impressed by Galiza's natural ability in the art, despite his sorry physical state. Likewise, Galiza felt a kinship with the lanky martial artist.

While studying, Galiza made a major discovery. It wasn't just that karate seemed natural for him. But as Galiza delved more deeply into the meditative and psychological aspects of the art, something strange occurred. The asthma – which crippled him so badly he barely

could walk a few feet without wheezing - all but disappeared.

"I still don't know how to explain it," says Galiza. "All I can say is that it happened. I know one thing though. As I got into karate, I could feel a change going on — a psychological change, that is. I learned how to release the tension in myself and how to change negative energy into positive energy. And as this was happening, the asthma just seemed to go away. I really didn't even notice it.

"One day I just looked at my bottle of Prednisone and saw I'd stopped taking them. All I can come up with is what many doctors have surmised – that asthma is a psychological condition. In fact, I'm now prone to believe that every disease has a psychological basis. That's what faith healing is all about."

And as Galiza continued his study of karate, his friendship with Ryusaki deepened. When Galiza could not pay for his lessons, Ruysaki threw him in front of the class and told him to teach. And when he was hungry, Galiza and the Urquidez brothers, who also were in the class, paid for their meals by singing at Ryusaki's infamous luaus.

However, Galiza's future brightened considerably. Since his hungry days, his acting credits include *The Seven Keys, Nodenzo* and *The Golden Web*. In addition, Galiza did stunt work for a host of low-budget martial arts films before growing disenchanted with the industry.

"The film business is really a bore," Galiza deadpans. "I mean, either you do the same scene over a million times, or else you stand around all day waiting for them to call you. It's awful. I needed to be doing something...to keep moving."

Perhaps this need for movement prompted Galiza's next venture – from silver screen to race track. Considering his size and new-found health, he decided, at age 24, to become a professional jockey.

Under the tutorship of Jack Martin, Galiza began training and worked out at Hollywood Park and Santa Anita race tracks for two years. Martial arts were all but forgotten.

But after completing training, Galiza was coolly informed that his age, 26, would impede his becoming a professional, since youth in the sport is given a weight handicap. Hence, Galiza would encounter difficulty earning a living as a professional jockey.

As a result, Galiza returned to fulltime karate - just in time to start fighting on the full contact circuit. But, again, Galiza encountered bad timing. There were few flyweights in the sport at the time.

Photo by David M. King



A firm believer in health foods, Galiza also likes to read books on psychology and religion.

Since full contact adheres strictly to weight divisions, Galiza was hard pressed for a fight after beating everyone in his weight division.

In fact, that basically describes Galiza's present situation. When asked if he finds those circumstances depressing, Galiza responds with an emphatic, "No."

"See, because I have my health now, everything else is secondary to me," he says. "Now I teach classes here at my own place every day. I fight whenever a good one comes up. I sell health foods—I'm really into nutrition now—and I like to read all books on psychology, the mind and religion.

"I can say, and I think without sounding corny, that karate changed my life. No. Saved my life.

"My size used to bother me. You know, it was the Charles Atlas syndrome of the little guy at the beach getting sand kicked in his face by the bully. But I can honestly say now that I'm not

afraid of anyone. And I don't mean just physically, but mentally. I can walk around in any neighborhood in the world and people can come up and talk to me. They can feel I'm not hostile. I'll tell you – people pick up on that stuff. They may be intellectually dull. But they have sensitive emotional antennae. And if you are afraid, they can feel it. Really, all aggression stems from fear. And I can tell you that I just don't have any.

"When my asthma went away, I considered that nothing short of a miracle. And from that point on, there was just nothing left to be afraid of. I mean, can you imagine how great it feels not to be afraid?" Again, the brown eyes stare directly into mine.

"Hey, you want to see my gym?" Galiza asks. And before I can respond, he is through a door leading into a room bulging with martial arts gear. Punching bags of all sizes hang from the ceiling. And old tournament posters and photos fill the spaces between the mirrors lining the walls.

"I just love it in here," Galiza says, looking fondly around the room.

"The world is a tough place. And being small doesn't make it any easier."

"I just can't tell you how good I feel," he adds after a momentary silence. "Everything in my life has taken shape because of karate. For me, karate was the seed that was planted and everything else just grew naturally from that seed.

"I wouldn't say to people that they need karate. But I would tell them they need to plant that seed."

Galiza pauses again and then takes a playful one-two punch at one of the bags. He turns around, serious once more.

"I don't mean to make everything out to sound like peaches and cream," he says. "You know, the world is a tough place. And being small doesn't make it any easier. But I really believe that if you can understand the mind and then control the mind, there is literally nothing you can't do."

Galiza executes a graceful side thrust kick and stops to look at his reflection in the mirror. His brow furrows for a moment and then he breaks into an impish grin.

"Hey, but do me a favor, will you? Because I know there are probably some girls who will read this thing. Tell them I'm five-feet-two, okay?"

# FIGHTING FILMMAKER

#### by Richard Lance

"I cannot give you mediocrity, even if it is all you ask for."

-Michelangelo (Charlton Heston) to Pope Julius II (Rex Harrison), The Agony and the Ecstasy, 1965

In "Take One" of FIGHTING FILM-MAKER the entire column focused upon the complex problems of financing films. From now on this column will be in two sections each month. "Story-board," the first section, is devoted to the "what," "why" and "when" of film-making. "Production," the second section, is devoted to the "How to" or practical aspects.

# Storyboard

There are two basic approaches to constructing a fictional story, be it in cinema or literature. One approach is character-oriented, the other is plotoriented. Mutually exclusive of one another, each has certain inherent advantages and disadvantages.

In the plot-oriented story, the events have a forward momentum of their own, regardless of the people who act them out. Most often, such a story tends to have an external conflict between two or more people. It also tends to lend itself best to the actionadventure genre, and for this reason, is most suitable for the purposes of filmmakers utilizing martial arts.

Most popular with American filmmakers, the foremost exponent of the plot-oriented approach is Alfred Hitch-cock, who, uniquely, turns the inherent disadvantages to his particular advantage. Most future columns here will be exploring Hitchcock techniques and the ways in which they may be best adapted for fighting filmmakers.

At the other end of the spectrum is the character-oriented story which usually begins with a specific personality out of which the events flow. Most often, such a story tends to have no plot whatsoever, and the action is static. If there is a conflict, it tends to be internal – within the psychological makeup of one primary character.

Most popular with European film-makers, one noteable exponent of the character-oriented approach is director Agnes Varda. She has achieved outstanding results in scenes, sequences and even entire films by using *cinema verite* for a freshness of spontaneity on the part of actors who appear *not* to be acting.

With some outstanding exceptions, the character-oriented film has not been successful at the traditional American box office. And, conversely, the traditional plot-oriented film has not met with widespread praise from international critics. One of the few - very few - contemporary filmmakers who has been successful both at the box office and with international critics is Woody Allen.

Allen is one of the few filmmakers who often outlines certain events in advance of filming. This gives his films at least the semblance of a plot. But within those plot elements, he often shoots entire sequences with an improvisational approach – the actors are told

what the initial situation of the sequence is to be and they ad lib from there.

"I can't tell you how often the scenes work so well on paper but will not work during actual shooting," said the late Rod Serling in a 1970 interview where he admitted to me he was about the "worst rewrite man during shooting." Yet this man already had garnered scores of international awards for his dramatic writing, including seven television Emmys.

Serling's typical approach was to dramatize a plot by peopling it with characters who were symbolic, or miniatures of the larger, overall events. In this way, a martial artist struggling to achieve a high belt rank also would be portrayed in a parallel situation on his job where he is striving for similar achievement.

Most of Serling's characters were pitted against characters who were their antithesis, the resulting conflict pushing the story forward through the traditional approach of dramatic writing. This approach may be traced back to the playwrights of ancient Greece who divided their works into three sections—a beginning, a middle and an end.

The first section usually provides scenes which allow the characters to reveal themselves indirectly and, primarily, to the audience. The second section usually is where the events of the plot start to take effect. And the third section, usually shortest of the three, is where the rising action of the events culminates at a climactic point.

These are the elements that best lend themselves to the action-adventure genre. Next month we will focus on an even finer aspect and deal with the most important element in any story – suspense.

# FIGHTING FILMMAKER

(CONTINUED)

# Production

Contemporary young filmmakers often fluctuate between using either the character-oriented or the plot-oriented approach with their films. And from the practical standpoint of dealing with actors, usually amateur or semi-professional, many young film directors fail to realize the advantages of disadvantages of the two approaches until it is too late to afford retakes. As a result, the finished work is sometimes less than desirable or anticipated.

After finance, two of the biggest problems facing young filmmakers are usually the choice of actors and how to utilize their limitations to the best advantage. Generally, it is best to choose actors who resemble the physical characteristics of the characters they are to portray. The more closely they identify with their parts, the easier it will be for them to remain in character.

One extremely important technique for getting the best performance from an actor is to have the person focus attention not on "what" the character is, but on "who" the character is. In other words, avoid having your performers thinking of themselves in the "roles" their characters fill in life. For instance, instead of emphasizing that one of your performers is a martial artist, emphasize that his mind is filled with the concerns of a master martial artist.

Director Frank Capra made a practice of extending this approach to his "extras" who were often nothing more than people walking behind the main action. He would not take the easy way out and say, "You're two ladies out

shopping.' He would give each person, no matter how incidental, a unique quality and say, for instance, "You're both out shopping. But you're concerned about whether you'll be too tired to go out dancing tonight, and (to the other actor) you're concerned about not getting enough exercise when you're out shopping."

Good directors seldom try to go against the grain of an actor's inherent character. If something feels awkward to a performer, it may be best to work around the problem, trying all the time to turn around whatever limitations the actor may have and use them to his advantage. One of the best ways to achieve this is with the "cut-away."

If a performer is having a problem looking or sounding convincing in a certain spot, assure the person that during the editing stage the action will cut away. Momentarily, then, you will be able to show either a shot of another performer reacting to what the first performer is saying. Or you will be able to insert a scene depicting the setting, If you opt for setting, be sure that while you're filming the scene you have your actor look away in a direction that will allow for a logical cut later on. In this manner, the audience will be given the signal that they're seeing the setting from the actor's point of view.

One important note – never allow the camera to anticipate the action. One of the main chores of any storyteller is to keep the audience interested from one scene to the next. Because most people today are, in every sense of the phrase, "children of media," they have been exposed to virtually every possible form of story or idea. As a result, people often can sense what is coming in a story before it actually happens. For this reason, especially in cinema, the only essential aspect always to keep in mind is where to put the camera.

For instance, you're shooting the beginning of a scene between two people who will shortly erupt into a fight. You could start with medium-to-close shots of their faces, letting the audience see what is leading up to the fight. And just before the first kick or punch is made, you cut to a longer shot so the audience can see it. This would be among the worst ways to film any scene. Why? Because as soon as the camera jumps to a longer shot, the audience is given advance knowledge that some form of action is about to occur or the camera would not have changed perspective.

A better way to film such a scene is to give the audience advance knowledge of the conflict that will later facilitate the fight. What is important is the inherent emotion that exists in the scene before we even get to it. Then, when the opposing forces meet, their words need be nothing more than mutiled sounds in the distance. This allows us to start with a longer shot, with the screen framing the first kick or punch. From that point on, you move to various medium and close shots that best emphasize the impact of each righting technique.

In future columns we will explore in greater detail further refinements of these techniques. Next month – terror from the shadows.

# FIGHTING STARS LIB



FEBRUARY, VOL. 2, NO. 1: Trapped With James Bond plus a story on The Man With The Golden Gun; Bond's gunsei, Soon Taik-Oh's hard climb to stardom; Gary Owens gets a kick out of karate: Robert Ito, lover, ninja, thief?; a wing, a prayer, a bit o'luck-Virginia Wing; Films and moviemaking in Hong Kong.

OCTOBER, VOL. 2, NO. 5: Aaron Banks—the actor?; duel to the death in the Coliseum-Bruce Lee vs. Chuck Norris; Robert Lee kicks off the wraps; 007 to zero and return?; Chuck Bail directs Cleopatra Jones and the Casino of Gold. Philip Paley monkeys with the Land of the Lost; Caro Kenyatta, Cleopatra Jones' good right hand; women's pro am wrestling champ Vicky Vodon.

DECEMBER, VOL. 2, NO. 6: The Tragedy of Battling Siki; '75 High School Judo Nationals; Master Young Lee promotes karate-boxing exhibition; Ruben Olivares meets Bobby Chacon in a featherweight fiasco; Everett Eddy sees the light; Dave Pruzansky tops honors in judo, wrestling and sambo; Herbert Muhammad, the man behind Muhammad Ali; Jim Kelly beats a path toward superstardom; Byong Yong Yu, the man chosen to pick up Bruce Lee's burden.

AUGUST, VOL. 3, NO. 4: Mike Quarry kicks up his heels in contact karate; Ron Marchini turns to producing and acting in his own films; California's top contact pros.

OCTOBER, VOL. 3, NO. 5: Ralph Alegria, the prima donna of pro karate, sounds off; The powerful beauty of karateka Marion Bermudez is profiled.

FEBRUARY, VOL. 4, NO. 1: David Carradine awakens the long-dormant Silent Flute project of Bruce Lee's and Stirling Silliphant's: Japan's Etsuko Shiomi, a protege of Sonny Chiba, challenges Angela Mao-Ying for the number-one spot among Asian film stars; Famed star Chuck Norris rolls a seven in his first starring role as a martial artist/actor.

FALL '77, VOL. 4, NO. 4: The Green Hornet regular, Gary Owens, recalls his work with Bruce Lee. James Coburn talks about his collaboration with Bruce and Sterling Silliphant on Silent Flute. Bruce's legacy: Chuck Norris in Good Guys Wear Black and Evan Kim in Kentucky Fried Movie. Profiles of "Dan'l Boone" Rick Moses, "Blansky's Beauty" Shirley Kirkes, director Soon-Teck Oh and "Mr. World" Franco Columbu.

FEB. '78 (WINTER), VOL. 5, NO. 1: David Carradine possessed by Bruce Lee's spirit. Elvis' death a loss to the martial arts and entertainment industries. Ed Parker and Leo Fong branch into producing, acting and choreographing. Martial arts infiltrate the rock music industry. Films: Dynasty, Thunder and Lightning, The Tiger's Revenge, Seabo, Champion of

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# FILMS

# FIGHTING BLACK VINGS

This film, seemingly released at random in various theaters throughout the United States, is a documentary of the First World Open Karate Tournament that opened November 1, 1975, in Tokyo. Held by the international karate organization, Kyokushinkaikan and organized by chairman Mas Oyama, the tournament attracted 128 athletes from 35 nations, representing the continents of Europe, North and South America, Africa and Asia.

As Fighting Black Kings begins, long lines of tournament spectators wait impatiently outside the Tokyo Metropolitan Gymnasium. Eight thousand fans attend the tournament its first day. And 15,000 spectators jam the gymnasium the second day.

The film then highlights the opening ceremony as the proud participants enter the hall, including four Americans - William Oliver, Charles Martin, Willy Williams and Frank Clark.

Tournament rules are announced and the contest is declared open.

Contestants first demonstrate their expertise in breaking techniques — demolishing tiles, boards, bricks, bottles and slabs of ice. In addition, the amazed audience is treated to a demonstration of tameshi-wari — stopping a sword blade bare-handed.

The gruelling, full contact competition then accelerates, as competitors of differing nationalities savagely battle without the aid of protective equipment. Unfortunately, some karateka depart the mat via stretcher due to severe injuries.

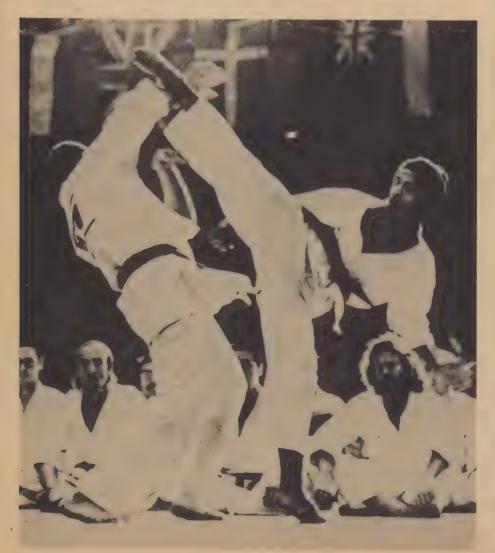
The film's breathtaking finale showcases the fight for the championship -







Action shots from the documentary Fighting Black Kings starring William Oliver, Charles Martin, Willie Williams and Frank Clark. Karate champ Mas Oyama supervised.



Katsuaki Sato versus Hatsuo Royama. After competing through several extended matches during the quarter and semifinals, Sato meets Royama for the top honor.

Sato executes a brilliant challenge. Royama counterattacks with a low kick and straight punch. The fierce action continues throughout the seemingly endless fight, including three extended matches. And a hush descends upon the gymnasium as the referee raises the worn hand of the victor.

In addition, Fighting Black Kings offers incredible scenes of competitors training for the tournament. Some stand under waterfalls or in ice water, while others train deep in the mountains in isolation. Some karateka, barefoot and wearing only gi, spar in the snow. And one scene shows an intense competitor brashly jumping over a speeding car.

Produced by Ikki Kajiwara and Yashuhiko Kawano, this \$400,000-production involved eight months of filming in various locations, including America, Europe and Southeast Asia. Takashi Nomura and Shuji Gogo directed from Yoshimi Shinozaki's script. And Mas Oyama functioned as technical advisor and the tournament's prime referee.

Sato recalls the tournament in the book The Strongest Karate:

"Even after two months have passed, I can still recall vividly the issue of the two days of bloody fights and the thrilling sensations which I experienced in my mind and body while facing the duels."

# Preview

Filmmaking is a complicated, volatile business, requiring the cooperating of numerous persons skilled in their own fields of expertise. And even though a film may be "in the can," many moviegoers do not realize that it may not appear in their hometown theaters for several months, a year or, perhaps, never.

Why? Distribution.

Most major studios handle the distribution of their own productions to theaters, which speeds the process. However, many small independent producers and production companies deal with distributors after completion of filming. To woo distributors, independents must have a finished product.

As a result, a completed film can languish, unshown, for quite some time during the search for a distributor. And, in some unfortunate cases, a film may never pique the interest of a distributor, remaining unsold.

In addition, due to our printing schedule, FIGHTING STARS actually reviews films several months before the magazine appears on newsstands. And, in some cases, distribution has not been finalized. In other cases, FIGHTING STARS may review a movie shortly after it plays theaters. And, complicating matters further, some films are released in different areas at disimilar times. Consequently, readers occasionally miss films reviewed in FIGHTING STARS.

As a result, we are offering readers the following preview of films they can expect to see during 1978. However, all dates, which were available at press time, are subject to change.

At press time, producer Arthur Davis predicted a completion date of late January 1978 for his film Budo - The Art



Benny Urquidez stars in *The Dragon Slayer*, set to go into production this month. It's Benny's first starring role.

of Killing. Originally, the premiere was planned for the end of this month. However, if the film is nominated for the Cannes Film Festival, says Davis, the movie probably will be slated for a summer '78 release.

"This is the first authentic martial arts film," he says, "with all masters of Japan in every art on the screen for the first time. It took us three years to assemble these men and masters, and they are not receiving any salary from their work for us. But instead we are giving very generously to Japanese charities.

"But at this time, we do not wish to give out too many of our secret scenes until almost before actual release."

If Budo - The Art of Killing doesn't premiere this month, don't be disappointed. Exit the Dragons, starring retired World Heavyweight Champion, Joe Lewis, should arrive in theaters next month. This film is the first in a series of four in which Lewis agreed to star for Limelite Productions. Described as "the first of four sophisticated family action/

adventure theatrical features scheduled by Limelite," the production has a budget of \$500,000.

"Martial arts will be an integral part of Exit the Dragons," says a Limelite news release. "The story line centers around the kidnapping of the leading lady."

Scheduled for June release, Blood and Guts promises much action. Produced by Independent Pictures in association with Quadrant Films, this movie deals with the world of professional wrestling.

In addition, wrestling sequences featuring well-known Japanese wrestler Antonio Inoki will be showcased in *The Bad News Bears Go To Japan*. This Paramount production is slated for release in July.

Another "must-see" for this summer is the Blake Edwards' production of Revenge of the Pink Panther, starring Peter Sellers. Kenpo karate expert Ed Parker portrays Chong from Hong Kong, a skilled martial artist. Karateka Edwards, says Parker, insisted on profes-

sional martial arts scenes. (See Fighting Times, this issue.)

In September, Joe Lewis again will dominate movie screens in the Sandy Howard production, Jaguar. Set in contemporary times, the story of international intrigue features the retired champion's martial arts abilities, even though the film cannot be described as a strictly martial arts film.

"There will be lots of action," promises Howard.

This year also should hearten Bruce Li fans. At press time, the Lee-lookalike recently completed a film in Hong Kong with Jim Kelly, which will be distributed by Transnational Films. And Li has a starring role in the Dimension Pictures' production, The Tiger's Claw, scheduled for a December '78 release.

Boxing fans definitely will want to see Double Feature, which is in production at press time. Starring George C. Scott, Trish Van Devere, Barbara Harris, Eli Wallach, Art Carney and Red Buttons, this ITC production consists of two segments - Baxter's Beauties and Dynamite Hands, which deals with boxing.

In addition, several films are scheduled to begin production this month, including the Jim Kelly starrer, Blazing Dragons, and The Dragon Slayer, which features Benny Urquidez in his first starring role.

Sonny Chiba also will return to American theater screens in 1978. Aquarius Releasing says they will be distributing a new Chiba film "some time in the future."

During 1978, Dimension Pictures also plans to distribute Sagan a martial arts/science fiction film. The alreadycompleted production stars Frank Zane. martial artist and body builder.

Hopefully, fans will be able to see Kill the Golden Goose this year. Undergoing final redubbing and re-editing at press time, the film stars kenpo karate expert Ed Parker and Bong Soo Han of Kentucky Fried Movie fame.

And uppermost in the minds of most readers is Game of Death, the final Bruce Lee film. Presently, the Lee starrer is undergoing post-production work at Samuel Goldwyn studios.

For further up-to-date information and coverage of these films and others consult future issues of FIGHTING STARS. This year promises to be one of the best for fans of martial arts films.





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structor? He's written a very good book on his friendship with Bruce. (Its only fault is that it's too short.) Its called Bruce Lee – Between Wing Chun and Jeet Kune Do. He is also planning to put out two other related books, including one on the direction he personally is taking Bruce's teachings. Jesse recently was interviewed for a martial arts fanzine called Fangraphic and he is very interesting and has quite a lot to say. Consider it. I'm sure you will find him willing and able.

Keep up the good work, guys.

Erin Simons Lutz, FL

#### Champion of Death

I would like to respond to the recent review in FIGHTING STARS magazine. First of all, I'd like to start with the reviewer's last statement because that is what bothered me the most. She said something to the effect that serious martial artists should stay away from seeing Champion of Death. My first reaction was: Are you a reviewer or a censor? Do you seriously think you're going to keep people from seeing this picture? If anything it will have the opposite effect. I certainly hope so. I think that you show disrespect to Mas Oyama. Are you trying to say that the life of the great Mas Oyama - world grand master of karate - showed disrespect toward karate, which he has devoted his entire life to? He defended himself against people who would have killed him had they the chance.

For someone who grandly proclaims, "Stay away from this picture," the

critic strangely found a lot of good points in this film. As a woman, I certainly enjoyed it — the romance angle as well as the karate scenes. I don't know of any martial arts film starring a male star that doesn't tell the story from a man's point of view, just as when a film — any film that has a female star — will tell a film story from a female point of view. Does that mean someone from the opposite sex isn't supposed to enjoy it?

I have been going to many martial arts films for about four years now and I can't ever recall seeing a nonviolent martial arts film. That is their very nature. When you go to see a martial arts film, what on earth do you expect to see?

In my opinion, I think that not only is *Champion of Death* the best karate film that I've seen Sonny Chiba in so far, but it's the best karate film ever made.

I would be interested in what other Sonny Chiba fans think about both Champion of Death and this review.

> Martha Young Hollywood, CA



# COMING

Watch for an in-depth profile of Englebert Humperdinck and learn how a top Las Vegas performer fits karate into his busy schedule.

Also, don't miss behind the scene martial arts action with TV host Bob Barker.

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ARIZONA
Goju Kan Karate Do, Bisbee Health
Studio, 59 Main St., Bisbee, Ph: 432-2400
Shito-Ryu Schools of Karate, Hqs. U.S.
Shito Ryu Karate Assn., 517 Thomas Rd.,
Phoenix, Ph: 277-3092
Wing Chun Gung Fu Academy, 2901 E.
Thomas Rd., Phoenix, Ph: 956-5233

CALIFORNIA

L. Ammons Tae Kwon Do Studio, 1189 N. "E" St., San Bernardino, Ph: (714) 884-8733

California Karate Academy (Tak Kubota Affil.), 10889 Blaney Ave., Cupertino, Ph: 253-4044

253-4044
Inland Empire Karate Association, 3975
Seventh Street, Riverside, Ph: (714) 683-6102
Institute of PsychoPhysical Development,
325 S. 1st St., San Jose, Ph: 293-6611
Japan Karate Federation, 1429 N. Bristol,
Santa Ana, Ph: (714) 543-5550; 3166 W. Lincoln St., Anaheim; 325 N. Newport, Newport
Beach; 14435 Pioneer Bivd., Norwalk
Martial Art Development Lee System,
416-C-E Huntington Dr., Monrovia, Ph:
358-9851

358-9851

Merced Karate Academy, 920 E. 18th, Merced, Ph. (209) 722-5224 Oriental Moo-Do School, 18624 Pioneer

Blvd., Artesia-Cerritos, Ph: 865-8080
Pugill's Karate, 180 W. Highland Ave., San
Bernardino, Ph: 886-2929
Zen Bei Butoku Kai, Chinese Y.M.C.A.
Club, 855 Sacramento St., San Francisco

COLORADO

Judo and Karate Academy of Colorado, Judo and Karate Academy of Colorado, Inc., 3709 East Platte Avenue, Colorado Springs, Ph: (303) 574-6350 Mountain States Budokan, 3294 S. Acoma St., Englewood, Ph: 781-5334 Western Karate Federation, 1527 9th St., Greeley, Ph: 356-9160

CONNECTICUT
Southington Academy of Karate, 766
South Main Street, Plantsville, Ph. (203) 828-5432

DELAWARE

Newark Academy of Karate-Do, R.D. No. 2, Elkton Rd., Newark, Ph. 366-9035

DISTRICT OF COLUMBIA

Jhoon Rhee Institute of Tae Kwon Do, 2000 L St., N.W., Ph: USA-1000

FLORIDA

Yoshukai Karate School, 1136 State Ave., Holly Hill

GEORGIA

Athens Institute of Karate, 199½ Prince Ave., Athens, Ph: (404) 549-4651 Joe Corley Karate Studio, 3160 Peachtree Rd., Atlanta, Ph: 262-1700 Defense Arts Club, 1026 Cherokee Rd., Smyrna, Ph: 434-0370

Godins School of Self Defense, Inst., Mar-Buell, 98-1033 Kupuwao Pl., Alea, Ph: tin Buell, 487-2686

Free Spirit Karate Schools, 23 S. State, Preston; IOOF Lodge, Soda Springs Jon's Karate and Kung-Fu Studio, 2212 Main St., Boise, Ph. 343-4809

ILLINOIS Black Dragon Society, 7145 South Chicago Ave., Chicago, Ph: 493-1009 or

Olympic Karate Studio, 4034 W. 79th St., Chicago, Ph: 284-2600 Van Boskirk's, 7334 S. Halstead St., Chi-

Chung Kim Black Belt Academy, 1648 West Locust, Davenport, Ph.: 391-8476

LOUISIANA

Dragon House, 2017 Canal St., New Or-

United States Black Belt Acad., 8951 W. Judge Perez Drive, Chalmette, Ph. 277-5353

MARYLAND
Jhoon Rhee Institute of Tae Kwon Do,
Hilltop Shopping Center, 6700 Racetrack
Rd., Bowle, Ph: 196-8331; 10730 Connecticut. Kensington

MASSACHUSETTS
Iron Dragon Karate Inst., 1035 State St.,
Springfield, Ph: 732-8051

Michigan Tae Kwon Do, Han Móo Kwan Assoc., 13329 Michigan Ave., Dearborn, MI. Ph: 842-7010

MINNESOTA

Karate Center, Inc., 3001 Lyndale Ave.
So., Minneapolis, Ph: 823-8233; 6475 University N.E., Fridley, Ph: 566-5540; 625 W.
98th, Bloomington, Ph: 881-1201

MISSISSIPPI

Dan Netherland's Alkiji-Kempo Karate Club, 714 Washington Ave., Ocean Springs, Ph: 826-4147

MISSOURI

Bob Yarnall, Shorinryu Karate, 3534 Gravois, St. Louis, Ph: 772-4393

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Martins Judo and Karate Studios, State Highway 35, Holmdel, Ph.: (201) 264-8642
New Jersey School of Martial Arts, E.
Walter Boze, 849 So. Orange Ave., East
Orange, Ph: 675-2458 or 675-1941

Jerry Thomsom's Arts of Self-Defense, 24-06 Broadway, Rt. 4, Fair Lawn, Ph: 796-4200

NEW YORK
Aaron Banks New York Karate and Kung Fu Academy, 711 7th Ave., New York, Ph: 245-8086 or 245-8843 Chinese Kung-Fu, Wm. Su Temple, 883

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E. 56th St., New York, Ph: 832-1660
Eastern Karate Center, Inc., 1487 1st Ave.
at 77th St., New York, Ph: (212) 650-1585
Judo and Karate Inst. of N.Y., Inc., 65-06
Fresh Pond Rd., Ridgewood, Ph: 382-9274
Min's Institute of Tae Kwon Do, 3001
James St., Syracuse, Ph: 463-1312
Master Higa's Okinawa Kenpo Karate
School, 270 Jerusalem Ave., Hempstead, Ph: (516) 292-8770

(516) 292-8770
Syracuse Purple Dragon's Karate School, Rt. 11 at Molloy Rd., Syracuse, NY, Ph: (315) 454-4449

Tang Soo Do Karate Center, 30 Broadway, Massapequa, Ph: 541-8090

NORTH CAROLINA

Allison American Karate Academy, Wis-cassett YMCA, Albemarle, Ph: (704)

786-1696; North Mecklenburg YMCA, Cornelius, Ph: (704) 786-1696

Jay T. Will Kempo Karate, 1335 W. 5th

Ave., Columbus, Ph: 486-8000 Oriental Martial Arts College, Greenfield Tae Kwon · Do Academy, 236 Jefferson St., Greenfield, Ph: 981-3314

Oriental Martial Arts College, Wilmington Tae Kwon Do Academy, 76½ North South St., Wilmington, Ph. 382-5890

Universal Kung Fu, 140 Lear Road, Avon

OKLAHOMA Black Belt Karate, 5917 N.W. 39th, Oklahoma City

OREGON

Oregon Karate Association, 9212 S.E. Ra-

oregon Karate Association, 9212 S.E. Ramona St., Portland, Ph: 771-5114

The World Tae Kwon Do Fed. of Northwest Assn., 11618 N.E. Halsey St., Portland, Ph: 252-9833

PENNSYLVANIA
Johnstown Shotokan Karate School,
R1044 Bedford St., Johnstown, Ph. 535-6200
Imperial Martial Arts Club, School of Goshin Jutsu, Ph. 899-6633

SOUTH CAROLINA

Karate School of Greenville, 109 Augusta St., Greenville, Ph: 242-0295 Versatile Defense Club, Voorhees College, Denmark, Ph: 793-5768

TENNESSEE

Bushido Karate School, 3209 Nolensville

Rd., Nashville
Kang Rhee-Pasaryu Taekwondo Assoc., 1911 Poplar Ave., Memphis, Ph: 726-4100

TEXAS

Amarillo Kenpo Kung Fu Academy, 1810 S. Washington, Amarillo, Ph. (806) 373-4192 American Black Belt Academy, 928 N. Collins, Arlington, Ph. (817) 461-3471

Cheng's Martial Arts, 3110 S. Shepard, Houston, Ph. 526-1246 Huntsville School of Karate, 2212 Ave. I, Huntsville

VIRGINIA Jhoon Rhee Institute of Tae Kwon Do, 4421 Jo 296-8331 John Marr Dr., Annandale, Ph:

WASHINGTON Isshinryu Karate, 5243 S. Tacoma Way, Tacoma, Ph.: (206) 475-9200

WISCONSIN
Yamashita Karate Studio, 920 Clinton
Street, Waukesha, Ph. 544-4280

ARGENTINA
U.D.A.M. (Muduk-Kwan, Tang Su Do),
Entre Rios 2412, Mar Del Plata, Buenos Aires

NETHERLANDS

Martial Dessins BV, J.P. Heijestr. 166, Amsterdam

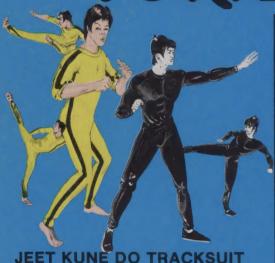
NETHERLANDS ANTILLES
Aruba Kar Tae Kwon Do, Box 655, Oran-jestad, Aruba, Ph: 4193-1962
Aruba Karate Federation, c/o Box 326, San Nicolaas, Aruba, Ph: 4193

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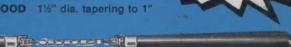
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